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John C. Freund

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HIGH HONOR TO THE GENIUS OF BRAHMS

New York Festival Arouses Wide-Spread Interest—Four Concerts in Series

The popularity of the music of Johannes Brahms was demonstrated in no uncertain fashion last week when a festival of his works was given by the combined forces of the New York Symphony Orchestra and the Oratorio Society, directed by Walter and Frank Damrosch, respectively.

There had been but little advance exploitation of this series of four concerts in Carnegie Hall, yet the programs themselves attracted surprisingly large audiences. Devotees of Brahms from Chicago, Boston, Philadelphia and other cities made special trips to New York to attend the festival. The most important works of Brahms were represented on the programs and in general character the series was quite as ambitious as the famous music festivals of Europe.

The opening concert on Monday, March 25, has been reviewed in the preceding issue; each of the other three concerts was attended by continually increasing audiences.

On Wednesday afternoon a stirring performance of the Third Symphony in F Major was the main orchestral offering and Walter Damrosch gave it a splendid reading. The *Poco Allegretto* was perhaps most admired, though the applause after each movement was spontaneous. Two soloists graced the occasion and their work was admirable in every detail.

Mme. Matzenauer, who made her first appearance in New York as a *lieder* singer, was heard in "Sapphic Ode," "Ever Fainter Grows My Slumber," "Cradle Song of the Virgin, based on a mediæval air, with viola obbligato, heard for the first time in public in New York, and the always welcome "Von Ewig: Liebe." She established herself at once as one of the few opera singers who is absolutely at home on the concert platform and with glorious voice and a fine sense of the poetic value of the songs won an ovation. She sounded the tragic note of "Ever Fainter Grows My Slumber" and brought out the emotional content of "Von Ewig: Liebe" most adequately. Encores are not frequent at Mr. Damrosch's concerts, but the audience would not let the distinguished contralto retire until she had added the charming "Vain Suit." Mr. Damrosch played her accompaniments in his usual finished style.

The final number was a superb reading of the Second Concerto in B Flat Major played by Wilhelm Bachaus, who has already won laurels in New York for his magnificent art. Mr. Bachaus plays Brahms as Brahms should be played, not in the academic and scholastic manner in which so many pianists interpret him, but with poetic delicacy in passages that require it, and above all with poise. The work is, to be sure, a long one, but it contains so much that is beautiful that one pardons its length much in the same way as one does the "heavenly length" of Schubert's C Major Symphony. The second movement, with its captivating waltz rhythm, gives us Brahms in his joyous mood while the tranquil beauty of the *Andante*, in which Paul Kéfer played the opening 'cello solo with fine tone and phrasing, was a treat which music-lovers get far too rarely. Mr. Bachaus was recalled a number of times and was given a royal reception.

The Friday Afternoon Concert

Four movements from the Serenade in D, op. 11, opened the Friday afternoon concert; this delightful work, one of the few early works in which Brahms forsakes austerity for geniality, was much admired and the charm of the two minuets, with the dainty figuration in the bassoon, transferred at intervals to a 'cello pizzicato, was most enthusiastically applauded.

[Continued on page 5]



THE ZOELLNER STRING QUARTET

Four Americans Who Are Now Giving Concerts in Their Own Country, After Signal Successes Abroad—From Left to Right: Antoinette, Amandus, Joseph, Jr., and Joseph Zoellner, Sr.

Mme. Cahier Here for Début

Mme. Charles Cahier, who arrived in this country on Tuesday, and made her American début at the Metropolitan on Wednesday in the rôle of *Azucena*, in "Trovatore," is an American contralto who has been singing abroad for seven years.

Mme. Cahier received her training in operatic work under Jean de Reszké in Paris and made her début in Nice. Prior to going to Europe to fit herself for grand opera she was a concert singer of note and made a concert tour of this country in 1900 under the name of Mrs. Morris Black.

So well was Mme. Cahier received in Nice that engagements at Carlo, Vienna and Buda-Pesth followed and then she was besieged with offers from the Metropolitan and Covent Garden, and it was a desire to sing in opera in her native land that led her to accept the short Metropolitan engagement. Following her few appearances in New York she will go to Vienna to participate in the Wagner festival in that city. Mme. Cahier was born in Tennessee and

is a daughter of the late Col. I. N. Walker of Indianapolis.

Opera House for Mary Garden in Paris?

A Paris dispatch to the New York Times tells of a rumor that an American syndicate will probably join with the controllers of the Opéra-Comique in renting the Vaudeville Theater and making it a luxurious lyric house in which a modern and especially a French repertoire will be given. It is further said that the house will be called the Mary Garden Opera House and that the American prima donna will have the artistic direction of it besides interpreting star rôles.

Boston Opera Deficit Exceeds \$140,000

The third season of the Boston Opera Company closed last Saturday with a deficit slightly greater than that of the preceding year, or more than \$140,000, according to despatches from that city to the New York newspapers.

ST. LOUIS MAY BID FOR MR. STOKOWSKI

Rumor that Cincinnati Orchestra Director Will Receive Invitation to Succeed Mr. Zach

ices received in New York this week the rumor is current in St. Louis that Leopold Stokowski, conductor of the Cincinnati Orchestra, will be invited to become the director of the St. Louis Orchestra following his expressed intention of withdrawing his leadership of the Ohio organization.

As told in MUSICAL AMERICA last week Mr. Stokowski's desire to discontinue his efforts in Cincinnati is based upon his dissatisfaction with the management of the orchestra. The fact that an outside orchestra is engaged for the biennial May festival.

The St. Louis rumor is especially significant, in view of the fact that Mr. Stokowski's wife, formerly Mme. Olga Samaroff, the pianist, is a resident of St. Louis, the home of her parents, and that a strong local interest is felt in the young artist-couple in that city. Recently, when the Cincinnati Orchestra played in St. Louis, with Mme. Samaroff-Stokowski as soloist, the director and pianist were shown many social attentions, in which persons prominent in the affairs of the orchestra participated.

The present conductor of the St. Louis Orchestra is Max Zach, a former director of the Boston Symphony Orchestra's "pop" concerts, who has been instrumental in raising the orchestral body to a high state of efficiency. Mr. Zach's administration has been most successful and the society officers, Hanford Crawford, president, George D. Markham, Mrs. W. A. McCandless and A. W. Douglass, vice-presidents, and Otto Bollman, treasurer, had succeeded in raising a fund of \$30,000 to insure the financial outcome of the season.

It is understood, however, that an "opposition party" sprang into existence not long ago when Vladimir de Pachmann, the pianist, appeared as soloist with the orchestra. The applause following his performance was something in the nature of a riot and the audience refused to allow the program to be continued, so strong was the desire for an encore. Mr. Zach, feeling that the scene was undignified and not in keeping with symphony concert ethics, ordered his musicians to leave the stage and called the concert at an end.

While this incident won Mr. Zach the support of many of St. Louis's most serious music-lovers it aroused a certain amount of opposition on the part of those orchestra patrons who looked upon Mr. Zach's action as an affront.

Cincinnati Audience Pays Tribute to Mr. Stokowski

CINCINNATI, April 1.—The following request, on printed slips, was passed to those who attended the Cincinnati Symphony Orchestra concert as they entered the hall Saturday night, and the idea was carried out with enthusiasm. Mr. Stokowski was greeted with great applause again and again during the evening: "It has been suggested that the audience assembled to hear the Cincinnati Symphony Orchestra Saturday evening, March 30, will give Mr. Stokowski, its gifted leader, a visible evidence of their appreciation of the work he has done in the development of the orchestra as well as of the musical taste and atmosphere of our city. To this end the friends and loyal adherents of Mr. Stokowski are requested to arise when he comes on the stage and to remain standing until he takes his position as the conductor." F. E. E.

Operatic Stars Sail for Europe

Mme. Margarete Matzenauer, Alice Zepilli, Mr. and Mrs. Maurice Renaud and Mr. and Mrs. Armand Crabbé left New York on Saturday of last week for Europe.

FANELLI'S RISE TO FAME LIKE AN "ARABIAN NIGHTS" TALE

Success and Glory, Won in Single Day, Crown Long Life of Relentless Toil and Poverty—Dramatic Scene as Paris Wildly Acclaims His "Tableaux Symphoniques"—How Pierné Discovered, a Genius in an Obscure Member of His Orchestra

Bureau of Musical America,
5, Villa Niel, Paris,
March 20, 1912.

A FAIRY tale, the equal of which can only be found in those wondrous "Arabian Nights," where an honest, well-deserving pauper found himself overnight thrust by the magic wand of Fate upon the golden throne of an Oriental sultan with



Marguerite Kruger, Pupil of Thuel Burnham's Winning Success

thousands of admiring subjects paying homage to him, is, in a measure, the marvelous destiny worked out within the last few days by Ernest Fanelli. After fifty-one years of relentless toil, of living from hand to mouth, of starving almost, Fanelli has in a day won widespread fame by the performance last Sunday at the Concerts Colonne of his "Tableaux Symphoniques."

A sight never before witnessed in the austere auditorium of the Châtelet Theater at the Sunday Concerts of the Colonne Symphonic Orchestra, when three thousand people rose to their feet in their wild enthusiasm and cheered for more than a quarter of an hour until finally the composer appeared before them trembling with emotion—such is the unique event which marked the musical annals of Paris in the last week.

The life story of Ernest Fanelli and of his sudden rise to glory is one full of sorrow and sadness, but, as night is followed by radiant dawn, so this poor, friendless man has lived to know that "Goodness" is not a vain word. It is particularly gratifying that the modest worker of this miracle in Fanelli's life should be a musician himself, a great composer in fact, the noted Gabriel Pierné.

Fanelli started his musical career more than thirty years ago—he is now fifty-one years of age—by playing in the orchestra of a little suburban theater for a paltry \$6 a month. In the dead season he played the

piano in night restaurants for the revelers of gay Paris while his wife and children were starving at home. By day he begged for work from door to door and labored strenuously copying sheet music by hand. He finally obtained an obscure position in the Colonne Orchestra and one day, two weeks ago, dared to call at the home of the conductor of his orchestra, the man who had been his master for years, but who, as occurs often in every-day-life, between employer and employee, knew no more of him than his name. Fanelli came to beg for work, for sheet music to be copied by hand, and, as evidence of his aptitude, laid on his master's desk a composition entitled "Tableaux Symphoniques."

M. Pierné was only too willing to help his fellow worker, and began examining the pages of the score before him. He marveled at the neatness of the copy and was about to write a note of introduction to a well-known composer when he was struck with the originality of the rhythm and the peculiar notation of the music.

"Who is the composer of this music?" he asked.

"It is I," replied Fanelli, blushing with confusion. "I composed it twenty-nine years ago."

M. Pierné retained the score to study it at leisure. It contained all the principles and all the processes of modern music, all the principles and processes used by the recognized masters of today.

Foretold Music of To-day

"I was astounded," said Mr. Pierné in describing his impressions. "I obtained the



Bess Bradford, Another of Burnham's Successful American Pupils in Paris

Prix de Rome in 1882, and I can assure you that at the time when the 'Tableaux Symphoniques' were composed, in 1883, our art was entirely different from that of Fanelli.

"Russian music was unknown. Wagner did not win recognition until a few years later and Debussy was not talked of seriously until 1890. Thus a man had marvelously foretold our whole epoch.

"Fanelli's music contained the tone gamut, the peculiar rhythm, the delicate and subtle harmonies which are of current use to-day. The orchestration was admirable. Here and there a few wonderfully colored touches, a divided quartetto, picturesque harmonies. I was truly astounded."

The story of M. Pierné's discovery became known and in the short interval pre-



Ernest Fanelli (to the Right), Paris's Newly Found Genius, and Gabriel Pierné, His Discoverer

ceding the public performance of Fanelli's work, both master and protégé were besieged with interviewers. Fanelli's life of sorrow and privation and M. Pierné's kind-heartedness became the principal interest of the daily press, and the romantic element was played upon to such an extent that the vast auditorium of the Châtelet Theater, the largest in Paris, and which has a capacity of more than 3,000 seats, was filled to overcrowding with a sympathetic audience when M. Pierné conducted the first measure of the unknown masterpiece.

The last note of the symphony had scarcely died in the lofty dome of the auditorium when the applause burst forth with unusual force, the members of the orchestra rose to their feet and joined the enthusiasm which reigned among the public and which became almost delirious when the well-known composer, Xavier Leroux, pointing to a box, revealed the presence of the hero of the day, Ernest Fanelli, sitting modestly beside his wife and children. It was a moment of rare and real emotion when M. Pierné presented Fanelli to the enthusiastic audience and when this man, broken with joy as though with grief, witnessed at last after twenty-nine long years of suffering the realization of his fondest dream.

Inspired by Gautier Tale

Alfred Bruneau gave in the *Matin* the following account of this unique performance: "This symphony is inspired by the 'Tale of the Mummy,' by Théophile Gautier. It evokes at first the mystery of ancient Thebes with the hundred gates; one hears the screeches of the griffin-vultures circling in the basking sunshine, the mournful melody of a young girl accompanied by harps and tambourines. Then it describes the glittering of the Nile, along which pass a thousand craft laden with negroes dancing and singing; it imparts to us the love and emotions of Queen Tahoser. It expresses finally the magnificence of the triumphal and formidable entry of Pharaoh. This last passage is particularly praiseworthy. After the poetry and picturesqueness of the preceding pages, which so aptly render the monotony of distant horizons, the despondency of nature and of man under the fiery sun, the symphony bursts forth like thunder. The clamor of the people, the noise of the chariots, the lamentations of the prisoners mingling in a hurricane which is sonorous, immense, continuous, extraordinary. We should be grateful to M. Fanelli to have revealed to us the victorious and everlasting power of sincerity. What a superb and living example for those who strive only for glory any money! With no other care than that of loyally rendering his thought, he wrote a symphony which has remained unperformed for more than a quarter of a century and which has not aged in the least, which seems, in fact, to have foretold the future. This fact is beautiful and full of significance."

Many were the members of the American colony who gathered last Sunday in Thuel Burnham's studio to hear his talented pupil, Mrs. MacArthur, of New York, give a program comprising Schumann's "Phantasie," Chopin's "Ballade," "Chant Polonais" and Scherzo, which she played with much feeling. It is a genuine pleasure for those who have attended Mrs. MacArthur's recitals this Winter to note the progress which she has made under the able direction of her teacher.

Thuel Burnham's reputation is such that he has been asked by the many American teachers, directors of conservatories and concert players who come to coach under his direction every Summer, to make an exception this year and to go to America. After debating all Winter he has finally listened to the advice of his friends and decided to cross the Atlantic this Summer, making his headquarters in Chicago. He will be back in Paris in ample time for next season, and during his absence his pupils will receive instruction from Miss Prosser, who has long been his able assistant.

Last week, at the Lyceum Club, which is the popular women's club of Paris, Penelope Peterson recited Tennyson's "Enoch Arden" to Richard Strauss's music, with Mrs. MacArthur at the piano. The recital was under the patronage of Mrs. David J. Hill, wife of the former American Ambassador to Berlin; Mrs. Frank H. Mason, wife of the American Consul-General to Paris; Mrs. Charles J. Barnes, Mrs. William Younger and other prominent members of the American group of the Lyceum Club. The audience warmly applauded the elocutionist.

The operatic season at Oran, Algeria, which has been particularly brilliant for a provincial stage, included performances of "L'Africaine," "La Juive," "Hérodiade" and "Sigurd." Hélène Therry had a great success in these works. Before leaving for Oran she had prepared her repertoire with George Edward Shea, the Paris voice teacher.

At a musicale given last week by Prince Charles de Bourbon, Mme. Fitz-Randolph touched a sympathetic chord by her remarkable rendering of Massenet's "Les Larmes." Her success was such that, by special request of the Japanese Ambassador, she was obliged to give an encore Schumann's "Ich Grolle Nicht," which she sang with a wealth of tone color and vocal oratory which called forth warm applause.

DANIEL LYNDY BLOUNT.

Miss Elvyn Aids Stricken Miners

GUTHRIE, OKLA., March 25.—Myrtle Elvyn, the pianist, who appeared here in recital on March 22, remained in Guthrie an extra day to give a concert for the benefit of the families of the men killed in the recent mine disaster near this city. Through the generosity of Miss Elvyn in volunteering her services a large sum was realized for the aid of the stricken families.

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GERMANS NOT BEST WAGNER SINGERS

Lack the Refinement and Finish of the French, Says Dalmorès, and Don't Take Time to Train Voices Properly—Bayreuth a Good School in Acting, if Not in Singing

CHARLES DALMORÈS is his own private secretary and is proud to admit it. In addition to his mother tongue he has full command of English, German and Italian and he owns a little aluminum type-writing machine. As a result of this fortunate combination of circumstances he has felt it incumbent upon himself personally to answer all of his voluminous correspondence. And as Mr. Dalmorès is an advocate of opera in the language in which it was written he has come, by a similar process of reasoning, to believe that letters should be answered in the language in which they were written. Accordingly he was toiling industriously when a representative of MUSICAL AMERICA broke in upon his solitude the day before he sailed, last week, and he submitted to a miniature interview with the best grace in the world, though enmeshed in epistolary duties, luncheon and dinner engagements and a thousand and one of the petty but harassing labors incidental to a departure.

Frankfort is Mr. Dalmorès's immediate destination. He is going to sing Wagner there, as well as French and Italian rôles. New York seems to be about the only city that is still awaiting an introduction to the great French tenor's Wagnerian characterizations. These have been admired throughout the length and breadth of Germany as well as in other European countries, and, as everybody knows, the singer has plucked some of his laurels within the sacred precincts of Bayreuth themselves. This last he did not do by sacrificing his individuality and following in blind faith the rules and regulations laid down by the minions of "Wahnfried" but by remaining himself and using his own judgment about things.

"Bayreuth is a good school," said Mr. Dalmorès, "for those who are already very finished artists, amply able to use their discretion. Indeed, one must be discreet in knowing what to accept of Bayreuth and what to reject. I was quite willing to be convinced on various details of acting, but when it came to singing I depended on my own proper knowledge and respectfully declined such advice as was given to me there. But in other ways it is still an excellent school. I know that there are people who deny this, but those who do are generally the ones who have not been there to find out for themselves."

"The Frenchman makes an excellent Wagner interpreter. There could be many more fine Wagner singers if Frenchmen could only make up their minds to study German. The trouble with them is they are so enamoured of their own tongue that they cannot be brought to learn any other. However, they have many qualifications for the task of interpreting Wagnerian rôles that German artists have not. The Frenchman has that exquisite refinement and finish that the German lacks. You can see this in the mere matter of costuming. You can see it also in the matter of sheer beauty of singing. The Germans pride themselves so much on their ability as 'declaimers.' Well, see what happens when they try to sing! It seems almost as though they had a cravat tied tightly about their throats. And yet Wagner must be sung above all things. If

any one doubts it let him read Wagner's own writings. You will see that if he could have had his wish the master would have preferred French or Italians.

"The German singer does not, as a rule, take the time properly to train his voice, nor has he in Germany enough good mas-

show little sense of fitness or propriety. Those costumes which are gaudiest and showiest and which bear the closest resemblance to the colors of Neapolitan ice cream seem to strike their fancy most."

Mr. Dalmorès himself is an example of the singer whose musicianship is laid down on the very broadest lines. "I did not have the slightest idea of becoming a singer until after I was twenty-three years old," he declared. "In fact, I did not even know that I had a voice. The fact was disclosed to me only while I was employed in teaching at the Conservatory in Lyons. I was trained to be a conductor and I studied composition. For years I played the horn in the Lamoureux Orchestra in Paris and I was also proficient as a cellist and a pianist. I was professor of horn at the



—Photographed for MUSICAL AMERICA by Joseph R. Gannon.

Charles Dalmorès, the Eminent Tenor of the Philadelphia-Chicago Opera Company, at Work on His Correspondence

ters to train it even if he so desires. True he is a very thorough musician and he is a doctor of philosophy or something of that sort in one of the universities. But these things, of themselves, do not make a good singer. When you come right down to it, how many of the greatest Wagnerian singers have been natives of Germany?

"The Italian is not successful as a Wagnerian interpreter. He generally lacks musicianship and broad education. There are so many Italian singers, you see, who have started out as bootblacks or in some other very humble calling. Then the fact that they possess a voice is discovered and after it has been cultivated they are put on the stage. In consequence they want fundamental education and refinement. Notice how very ill at ease many Italian singers are in fifteenth or sixteenth century costumes of kings and in characters of great noblemen that call for elegance and distinction of bearing. In dressing a rôle they

Lyons institution while still quite young and if I were to abandon my present career as a singer I should again take up teaching that instrument."

"In the days when I played with Lamoureux the Wagner question was at its height. We played much Wagner music and in this way I became familiar with it and was thoroughly imbued with its spirit. I saw things from the inside, as it were, and knew the compositions not only as entities but in every one of their orchestral details. The advantage which this profound musical training has been to me as a singer I can never sufficiently express. It has enabled me to see through besetting difficulties and to overcome them in a way that I should never have been able to do otherwise. It is a training such as no singer who aspires high should be without. It is exacting, it is immensely laborious. But it will ultimately be found to be one of the foremost essentials to success."

H. F. P.

FRIEDHEIM EXCELS AS A LISZT PLAYER

But Beethoven's Thirty-Three Variations Prove a Tedious Feature of New York Recital

Considering that the state of the weather invited far more to the open air than to the concert hall it was a very large audience that welcomed Arthur Friedheim, the pianist, at his recital in Carnegie Hall last Sunday afternoon. Mr. Friedheim was energetically welcomed, and though the recital lasted well over two hours the artist was made to prolong it with several encores. His program was as follows:

Beethoven, Variations on a Waltz by Diabelli, op. 120; Weber, Moto Perpetuo; Mendelssohn, Song Without Words in F; Chopin, Etudes in F Minor, A Flat and G Sharp Minor, Preludes in G Minor, F Sharp, in G and B Flat Minor; Rubinstein, Barcarolle in G Minor, Etude in C (on wrong notes); Liszt, 6 Paganini Caprices; Tremolo, Humoresque, La Campanella, Arpeggio, Elfenjagd, Theme and Variations.

It was more than regrettable that Mr. Friedheim failed to include in this list the one number in the performance of which he stands without a peer to-day and which always delights his audiences beyond anything else—Liszt's sublime B Minor Sonata. Just why he should have passed it over in silence on this occasion is hard to see, for the sonata has come to be regarded as his artistic trade-mark and it is from every standpoint the very best thing he does. It would surely have been a thrice-welcome relief last Sunday after those monumentally tiresome thirty-three variations of Beethoven which ate up something like three-quarters of an hour at the beginning of the program. There was a good deal of technical proficiency in Mr. Friedheim's execution of them, but the best playing in the world could scarcely make them seem otherwise than unendurably monotonous and soporific.

The pianist gave the Weber "Moto Perpetuo" with much dexterity and the Mendelssohn "Song Without Words" with a certain emotional directness. His Chopin could scarcely be considered entirely satisfying. There is in Mr. Friedheim's playing of all except Liszt compositions a well-marked dryness, a lack of sensuous warmth or of profound musical feeling, while his tone is very frequently hard and deficient in color. Chopin is naturally the first to suffer from the lack of poetic imagination and temperamental warmth. In Liszt, on the other hand, Mr. Friedheim is supremely at ease. He plays him with fine authoritative grasp, brilliancy, and he brings to this music certain of those very qualities one longs for in his interpretation of other works. The "Paganini Caprices" were splendidly played and after the "Campanella," which he delivered with beautiful delicacy of color and deftness of fancy, the audience would not allow him to proceed until he had repeated it. As an encore he played the "Second Rhapsody" as it should be played—with fire, passion and exhilarating abandon and never in the spirit of showy virtuosity. It was a magnificent feat, one which aroused his hearers to a higher pitch of enthusiasm than anything else he had done.

H. F. P.

Alice Nielsen's Concert Company at Nation's Capital

WASHINGTON, D. C., April 1.—The appearance of Alice Nielsen and her concert company in grand opera concert under the local management of Mary A. Cryder proved one of the most pretentious musical events of the season. After hearing operatic stars in merely "song recitals," it was something of a treat for Washington to be offered a program in which eight different operas were represented. The various singers well deserved the hearty praise accorded them, Miss Nielsen taking first honors. The concert closed with the third act of "The Barber of Seville" in costume, in which the following artists took part in addition to Miss Nielsen: Elaise Gagneur and Messrs. Ramella, Fornari, Tavecchia and Mardones. In the music lesson scene Miss Nielsen did Washington the honor to sing "Floriana," a song recently composed by Miss Cryder and Ethel Tozier, of this city. This was heartily greeted.

Dalmorès Engaged for Next Season

Charles Dalmorès, the French tenor of the Chicago Opera Company, has been re-engaged for next season by General Manager Dippel. Mr. Dalmorès was on board ship on his way to Europe when he received notification of his engagement. He declared that he was very glad of the opportunity to return to this country.

Henri Scott Re-engaged for Chicago-Philadelphia Opera

Henri Scott, the American basso who has been appearing with the Chicago-Philadelphia Opera Company with success this season, has been re-engaged for two years for the same company to sing only leading rôles. Mr. Scott has also had a busy concert season this Winter, and it is not yet ended. In April he will appear at the Richmond, Va., festival; in May at the North Shore festival, and in July as soloist at the National Sängersfest in Philadelphia. On March 27 Mr. Scott was the guest of honor at a reception and banquet of the Philadelphia Musical Art Club. Each year this club honors some artist or musician who has achieved success and Mr. Scott's excellent work this season won for him the distinction.

Marta Witkowska to Sing in London

Marta Witkowska, the Polish contralto of the Chicago-Philadelphia Opera Company, sang *Amneris* in "Aida" at that company's last appearance in Baltimore, March 21, and made a pronounced success. It was the first time she had sung the rôle in

America, although she had appeared a number of times most successfully in Italy. The versatility of the young artist is shown by the rôles she has sung this season, which include *Amneris*, *Fricka*, *Ortrud*, *Siebel*, *Nicklaus*, the *Witch*, "Hänsel und Gretel," *Azucena*, etc. After her concert in Syracuse, N.Y., Witkowska leaves for London, where she will fill a number of engagements in private concerts and musicals, and possibly in opera. She will then go to Bayreuth to make a special study of the Wagnerian rôles for contralto.

Precaution Against "Ticket Scalping" at Bayreuth

BERLIN, March 30.—Purchasers of tickets to the Bayreuth Wagner festival who dispose of their seats without first obtaining the written consent of the committee will be fined \$12.50 for each violation. Prospective spectators sign agreements not to dispose of their reservations without written consent when they buy their tickets, this precaution being taken to prevent "ticket scalping" and speculation. The remaining tickets to the festival were sold last week and not a seat is now to be had.

Managerial Firm of Kuester & Richardson Is Dissolved

It is announced that the musical managerial firm of Kuester & Richardson has been permanently dissolved by mutual agreement and that, in the future, no business of any description whatever will be transacted or conducted by them as a firm, or under the name of Kuester & Richardson. Mr. G. Dexter Richardson will remain in the managerial business under his own name, with offices for the present in the Arbuckle Building, Brooklyn.

Artists for Columbus May Festival Engaged

COLUMBUS, March 30.—The Columbus May Festival Association has announced its plans for the coming festival. The Theodore Thomas Orchestra, Frederick Stock, conductor; the Columbus Oratorio Society; the children's chorus, with Florence Hinkle, Nevada Van Decker, Reed Miller and Herbert Weatherspoon as soloists, will participate in the programs. Bruch's "Cross of Fire" will be one of the choral offerings.

O. S.

MIXING MUSIC AND REVOLUTIONS AS MEXICANS DO IT

No Political Upheaval Sufficient to Keep Our Emotional Neighbors from Concert-Going, Says Mme. Mero, Who Has Just Returned from Sixteen Performances in Mexico City—Appearing Before Audiences That Talk While You Play

IN the snug comfort of her apartment on the upper West Side of New York Yolanda Mero, who recently returned from a concert tour of Mexico, was growing excited reading of the rapidly growing revolutionary movement in the southern republic when a representative of MUSICAL AMERICA rang the bell. He found her surrounded by morning papers, some of which had fallen on the big white tiger rug which snarls at a picture of Richard Wagner looking moodily down from the wall.

"Look!" she exclaimed. "President Taft has sent a thousand rifles and a million rounds of ammunition to the American Ambassador, Mr. Wilson, and it is for the protection of the American colony. Isn't it exciting? And to think that I missed all this! Even without a revolution, though, Mexico furnishes more excitement than any other country I have ever visited.

"The Mexicans are emotional and musical by nature, a characteristic that has been further emphasized by the political turmoil in the Republic since the rise of Madero and the downfall of Diaz. From the lowliest peon to the aristocratic owner of thousands of acres, who sends his daughters to European convents for an education, these people are musical and it is because they are hungry for music that they attend concerts, no matter how much they may be excited by dramatic events happening all about them. To illustrate the difference in temperaments just imagine what would happen in New York City if it were reported that Roosevelt was intent upon overturning the Taft administration by force of arms, and that thousands of men would enlist in his service and march upon Washington and New York, incidentally slaughtering a large foreign colony in New York. Do you think that the people would flock to Carnegie Hall and listen to a concert?"

"That was the situation when I was in Mexico. I gave sixteen concerts in Mexico City alone. Once inside the theater the people gave themselves up to the joys of music, forgetting all about politics for the time.

Mexico's President

"Some of my appearances were with symphony orchestras, some were merely recitals, and one was given for the Madero family, about ninety members of the administration party being present. The President of Mexico is one of the most interesting personalities that I ever met. Small in stature, active in movement, a thinker and a humanitarian, he is a man of vision, of magnetism and a great lover of the people. He is a warm admirer of Americans and imbibed most of his democratic theories in this country. The Madero family was one of the great land-owning families of Northern Mexico. The daughters were educated in Europe and the sons also were trained abroad. The son who became President was educated at the Massachusetts Institute of Technology. Returning to Mexico from America he was given thousands of acres of land by his father.

"Immediately he began to institute various humanitarian schemes for the betterment of the peons, winning their love and alienating the leaders of the Diaz regime. After his arrest by the government and his escape thousands of men took up arms and marched to his hiding place, in a cave, and announced that they would fight under his leadership. The Mexicans had been looking for a leader for years, and although Madero had never imagined himself cut out for a fighting man he agreed to take command of the revolutionary forces and the uprising became so extensive that he could have won almost without a battle. Revolution is in the air now; the people have a taste for fighting; they have many grievances and the country will be in an uproar for some years to come."

While in Mexico Mme. Mero was asked if she would play in a small mining town before an audience composed of miners, some of whom never had seen a piano before. She did so. The hall was packed and the audience applauded music by Liszt,



Yolanda Mero, the Pianist, Who Has Just Returned from a Series of Concerts in Revolutionary Mexico

Wagner, Strauss and Debussy, just as though they had been hearing folksongs.

The MUSICAL AMERICA representative asked the pianist if she had had trouble in making up sixteen different programs for her concerts.

Audience Talked While She Played

"Yes, I did," she said. "I played more than sixty different compositions. Liszt, Beethoven, Debussy, Chopin, Tschaikowsky and other composers were on the list. If an audience liked any one number particularly well I would repeat it later. The audiences are very enthusiastic and people discuss the numbers while they are being played. At first I was annoyed at the conversation, believing that it showed lack of interest in my work.

"Later I found that this was appreciation and the custom of the country. It was a strange sensation, though, to hear a rumble of continuous conversation while at the piano. When a concert is finished in Mexico the audience makes a break for the stage and insists upon shaking hands with the artist. No one wants to leave, and these receptions sometimes last half an hour.

"The puzzle of what to play is not nearly so distressing as what to wear," continued Mme. Mero. "It is possible to play the same number twice, but not to repeat on gowns. So while it is not necessary to carry more than a gripful of music to Mexico the artist needs several trunks for her costumes. The theaters are very dirty and I ruined the skirts of several of my costumes.

The Pianist and Her Dress

"In this connection did you ever stop to think how important it is for a woman pianist to be correctly dressed? She cannot depend upon eccentricities of personal appearance as a man may. Paderewski has worn the same costume for years, his long coat, his white flowing tie; even his hair is part of his make-up. He will be wearing the same clothes ten years from to-day if he is still playing in public then.

"But the women artists cannot draw crowds by the way they wear their hair or by muttering to themselves as they play, the way one pianist does; or by being abnormal or freaky. The woman must have art first and next must look presentable. Women pianists must dress more 'legitimately' than women singers. I remember hearing Mary Garden sing in concert. The stage was carefully set, and her costume, her hat, her jewels, her mannerisms attracted marked attention. Every minute she was doing something bizarre and the audience was so delighted by watching her that it did not pay much attention to her singing. Geraldine Farrar's Egyptian costume attracted so much attention at her concert that the box office of Carnegie Hall was stormed by requests for opera glasses. And Tetrazzini's glittering gown helped her fill the big Hippodrome.

"Carreño, Bloomfield Zeisler and other pianists, on the other hand, must draw by their art alone and all that is required of their appearance is that they be becomingly and tastefully dressed.

"And that may be the real reason why press agents do not want to work for women pianists," said Mme. Mero as the interviewer departed.

DEDICATES OKLAHOMA ORGAN

Clarence Eddy Plays Impressive Program on New Instrument

OKLAHOMA CITY, March 30.—Clarence Eddy, the noted organist, inaugurated the new organ of the First Baptist Church of this city with a recital on March 29. Mr. Eddy had chosen a program of timely interest, the feature of which was the playing of six organ pieces dedicated to Mr. Eddy. These were an "Even Song" and "Resurrection Morn," by Edward F. Johnston, organist at Cornell University; "Variations de Concert," by Joseph Bonnet, the eminent French organist; a Romance, by Frederick Maxon; a Concert Caprice, by Edward Kreiser, and William Faulkes's "Festival March."

Of further interest were Archer Gibson's arrangement of *Isolde's* "Liebestod," the Sonata in E Minor by James H. Rogers; Kate Ockleston-Lippa's "Berceuse" and "Canzonetta" and the arrangement of Sibelius's "Finlandia" by H. A. Fricker. The art of Mr. Eddy was received with much enthusiasm.

Damrosch Orchestra's Spring Tour

The Spring festival tour of the New York Symphony Orchestra, beginning April 15, will carry the organization through the South and Middle West. Mr. Damrosch will carry with him a vocal quartet which will include Gertrude Rennyson, Corinne Welsh, Paul Althouse and Arthur Middleton.

Edith Castle's Spring Activities

BOSTON, April 1.—Edith Castle, contralto, has been having a busy Spring season, numbering among her engagements one with the MacDowell Club on March 12, a concert in the Boston Theater on March 24 and an engagement on March 28 with the Musical Art Club. Friday Miss Castle will be soloist with the Strube Orchestra at Boston, Mass., and next week will give a song recital at Oswego, N. Y. D. L. L.

On Sunday of last week the Washington, D. C., Sangerbund held its first concert under its new director, Armond Gumprecht. The program was composed of instrumental and vocal numbers by some of the city's best talent, while the band gave several choruses in good style.

SEEK NEW MEMBERS FOR PHILHARMONIC

Society Trying to Increase Enrollment to 1,000 to Share Pulitzer Bequest

The New York Philharmonic Society is endeavoring to increase its membership to 1,000 and by so doing meet the provisions of the \$500,000 bequest of the late Joseph Pulitzer.

Heretofore the membership of the society has been composed entirely of musicians, but lately a new constitution has been adopted by the organization, which provides for three classes of members, to be called musical, sustaining and annual members. Patrons who give \$50,000 will be known as the sustaining members, those who contribute to the amount of \$10,000 will be the fellows in perpetuity, and those who subscribe at least \$1,000 will be the fellows for life. Annual members will be those who contribute each year \$10, \$25, or \$50.

A call for such members has been extended by the society and in its appeal is set forth facts of the organization. From the eighty-six concerts given this year a 40 per cent. increase over the receipts of the season of 1909-10 has been realized while the expense was increased only 10 per cent. It is also noted that the guarantee fund from which the yearly deficits are met is about to expire.

Under the new constitution the affairs of the society will be controlled by a board of directors elected by the membership at large and which will contain three musical members and nine of the sustaining members.

All members of the society are to receive two tickets to private concerts given by the orchestra, at which new and interesting compositions will be played before being given a public performance.

SINGS IN ONE HUNDREDTH WAGNERIAN PERFORMANCE

Notable Achievement of Jane Osborn Hannah, the Chicago Opera Soprano—Re-engaged for Next Season

Jane Osborn Hannah, soprano, of the Chicago Opera Company, has been re-engaged for next season, her third consecutive season with that organization.

On March 15 Mrs. Hannah gained the distinction of making her 100th appearance in a Wagnerian rôle, singing in a performance of "Lohengrin" in Philadelphia. This unusual achievement is all the more remarkable for so young a singer, when it is remembered that Mrs. Hannah is not exclusively a Wagnerian singer, but has scored some of her greatest successes in Italian and French rôles, notably *Madama Butterfly*, *Nedda*, *Aida* and *Marguerite*.

Mrs. Hannah's operatic season began in Philadelphia on November 11, in a performance of "Die Walküre," and included appearances in Chicago, Baltimore, Milwaukee and St. Paul and ended in Washington, D. C., on March 23, with a performance of "Natoma" conducted by Victor Herbert, its composer. In the audience were President Taft and his party and the house was completely sold out.

After a short season of concerts this Spring Mrs. Hannah plans to go to Italy for a course of special study and later will make a trip to the Black Forest, where she expects to enjoy her favorite pastimes of climbing, tramping and golfing.

England's Chief Woman Composer in Jail for Suffragette Window-Smashing

LONDON, March 23.—Dr. Ethel Smyth, England's famous woman composer, was to have represented women musicians at an international musical conference to be held in Berlin at the end of this month, but she will not be able to meet the engagement. There is one little difficulty in the way and that is the fact that she is in jail. Dr. Smyth is serving a sentence of two months at Holloway because she forsook her music for the window-smashing hammer of the suffragette. She has not been a suffragette long, but she has proved herself a wholehearted one. It is recorded that she spends most of her days pacing the floor of her little cell and bemoaning the fact that, for the first time in her life, she is without the aid and comfort of a piano. She was to have conducted one of her own operas at the Berlin conference.

The Queen of Belgium is said to be an accomplished violinist.

HIGH HONOR TO THE GENIUS OF BRAHMS

[Continued from page 1]

Efrem Zimbalist, back from a long tour in the West, played the Violin Concerto, op. 77, and again proved himself a violinist of high attainments. There was breadth in his conception of the first movement and tonal beauty in the *Adagio* and though the inclemency of the weather somewhat marred the beauty of his tone on the G



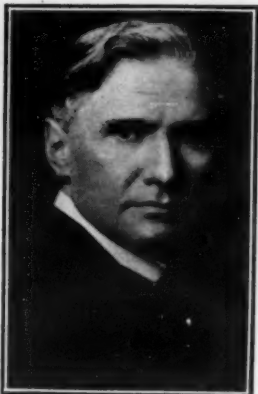
Florence Hinkle

string, his playing again aroused great enthusiasm. It is no longer a concerto "against the violin," as a pariah once characterized it, for in the hands of our present-day violinists the problems, largely technical, which puzzled virtuosi of a few decades past, are easily solved and in addition contemporary performers on solo instruments are fortunately equipped with a musical knowledge far superior to the artists of bygone days.

The second half of the program was devoted to the Fourth Symphony in E Minor, which Mr. Damrosch has always performed at his concerts with great interest. It is a symphony that at once repels



Gwilym Miles



Walter Damrosch,
Director New York
Symphony Or-
chestra

with an intensity of restrained emotion that shows us possibly more convincingly than even the loveliest lyric passages in the sublimest of his songs, that the master felt the passions and the emotions of the world about him as strongly as did those composers who acknowledged their feelings in a more direct manner.

The Final Concert

Two great works, the Second Symphony in D and "A German Requiem," were given at the final concert of the festival on Saturday evening. What is undoubtedly the most pleasing to the general public of the fourth symphonies, the one in D, was played with an extraordinary amount of finish with a fine appreciation of its melodic lines and with an exuberance of spirit in the joyous *Finale* that stirred the audience to rare enthusiasm. Walter Damrosch conducted in his best style and at the close of the symphony was recalled to the platform a number of times.

It was fitting that the Requiem, Brahms's greatest choral achievement, should be the crowning event of the celebration. Florence Hinkle, soprano, and Gwilym Miles, baritone, were the soloists, and the Oratorio Society and the Symphony Society, with Frank Sealy at the organ, all under Frank Damrosch, gave a performance of it that will linger long in the memory of those who were present.

No choral work contains more inspired pages than does this one; it is, as should be universally known, not a dead mass, but a series of meditations on Life, the text chosen by the composer himself from Revelations. The chorus sang with a volume and richness of tone which it has never excelled; the singing of "How lovely is thy dwelling-place" was a telling example of ensemble singing. In this, possibly more than in any other of his works, has Brahms considered tone-color, notably in

the impressive prelude and entire first chorus, in the orchestral part of which the violas, cellos and basses are used with the wood-wind to create a reflective mood, a mood of sombre beauty, while the violins remain silent. The second chorus, too, "In modo di Marcia," with its divided



Two Characteristic Sketches of
Johannes Brahms

Lord," the festival was brought to an appropriate end.

And now that the four concerts of the festival made up of the works of Johannes Brahms have been given, the musical world has once more been reminded of how great a man he was. Few are the composers a whole program of whose works may really be enjoyed! The latter half of the nineteenth century produced two men whose works permit this; without their consent, we would believe, they were pitted against each other and opposing camps fought bitterly in their behalf. Johannes Brahms, master-symphonist; Richard Wagner, master-music dramatist. Lamentable it is to think that there have existed those—and a few exist to-day—who find it impossible to appreciate the greatness of both of them. There are Brahmsites who repudiate Wagner—there are Wagnerites whom Brahms bores.

The present festival has, however, accomplished much; this redounds to the credit of all who took part in it and to Walter and Frank Damrosch, who planned it, as one of the most artistic tributes ever paid to any composer by American musical activity. Sincere applause after each work shows that the thousands of music-lovers who have heard the master's music have enjoyed it; they have been uplifted and their lives have been made happier and nobler. It is this quality in the music of Johannes Brahms, this spiritual uplifting of all who hear it, that insures the great German master his place in posterity.

A. WALTER KRAMER.

STUDENTS IN OPERA

Two Acts of "Don Giovanni" in English Feature of Chicago Concert

CHICAGO, March 30.—A costumed production of the first two acts of "Don Giovanni" in English was the feature of the program offered by the pupils of Herman Devries at the Music Hall on March 23. The following was the program in full:

Quintet from "Lakmé," Leo Delibes, Ruth Stein, Francis Schreit, Bessie Overholt, Loro Gooch, Charles Rouse; "Es Blinkt der Thau," Rubinstein, Beatrice Uhlmann; Aria, "Forza del Destino," Verdi, May Edwards; "Elsa's Traum," Wagner, Lele Goodall; Aria, "Etienne Marcel," Saint-Saëns, Harriet Stuart; "Caro Nome," "Rigoletto," Verdi, Mary Johnston; Duet, "Madama Butterfly," Puccini, Lillian Marks and Helen Devlin; Aria, "Il Guarany," Gomes, Mrs. H. F. Spengler; "Ah Fors è Lui," "Traviata," Verdi, Ella O'Neil Corrigan; Mad Scene from "Hamlet," Ambroise Thomas, Edith Kramer Stern; Aria, "Hérodiade," "Il est Doux," Massenet, Esther Pearson.

First two acts of Mozart's "Don Giovanni," under the direction of Herman Devries. Donna Anna, Hazel Eden Mudge; Donna Elvira, Tessie Smith; Zerlina, Ruth Stein; Don Giovanni, Charles Rouse; Leporello, Lester Luther; Don Ottavio, Loro Gooch; Masetto, William Painter; Il Commendatore, Montgomery White; Chorus—Grace Snilling, Cecilia Johnson, Bessie Overholt, Ethel Rust, Mary Marsy, R. Wood, Herbert Walfer, Georges Ross, Franklin Wood, Huberty, W. J. Craig.

The excellent operatic training of Mr. Devries gained most artistic results in this production, as the young singers exhibited vocalization, enunciation and dramatic ability far above the usual attainments of pupils. Mr. Rouse was entirely satisfying in the title rôle and the humor of *Leporello* was depicted by Mr. Luther with great uncton. The three chief feminine characters were well acted and sung. Mr. Devries kept things moving in an inspiring manner as the director and accompanist.

Of the operatic numbers in concert form the most interesting were the Quintet from "Lakmé," which received a finished pres-



entation, the "Flower Duet" from "Madama Butterfly" and the Mad Scene from "Hamlet." The various solos were delivered in such a musicianly fashion as to reflect credit upon the teaching in this opera school.

MILWAUKEE WEEK OF OPERA

French Company from New Orleans in Ten Meritorious Performances

MILWAUKEE, April 2.—A delightful season of grand opera last week by the meritorious company from New Orleans, the Jules Layolle French Grand Opera Company, satisfied the tastes of Milwaukeeans, who had been prevented from hearing a full season of Metropolitan opera because of lack of financial support. The Layolle ensemble presented ten operas in eight days, several of them never having been heard here previously.

One of the most pleasing features of the Layolle engagement was the fine orchestra of forty pieces. The orchestra made up for any deficiency in the work of the principals. The ballet was one of merit and was the first to be seen with a grand opera company playing at 50 cents to \$1.50.

The operas sung by the company, and not before heard in Milwaukee, were Delibes's "Lakmé" and Halévy's "La Juive." Gounod's "Romeo et Juliette" had not been heard in Milwaukee for fifteen years.

M. N. S.

De Pachmann's Farewell to New York

Vladimir De Pachmann, the celebrated Chopin interpreter, is now completing his farewell tour of this country, and his managers announce that his last recital in this city for all time will take place in Carnegie Hall on Saturday afternoon, April 13.

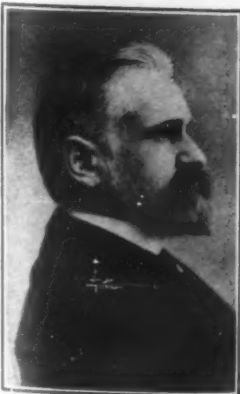
MacDowell Chorus's Final Concert

The MacDowell Chorus, conducted by Kurt Schindler, will give its last concert of the season in Carnegie Hall, New York, on Wednesday evening, April 17. The program will be composed of miscellaneous selections.

Richard P. Backing, whose engagement with the Savage "Girl of the Golden West" closed recently, has accepted the position of tenor soloist at the Cathedral of St. Peter and St. Paul during his stay in Washington, D. C.



Efrem Zimbalist



Frank Damrosch,
Director Oratorio
Society

Margarete
Matzenauer



Wilhelm Bachaus

mutated strings and reiterated bass figures is remarkably colored.

Miss Hinkle, always a reliable artist, sang the single solo allotted her, "Ye now are sorrowful," with an intensity of expression that went straight to the hearts of her hearers. Her voice is pure and limpid in quality and her phrasing of the music, which many singers can never sing, was musicianly; her intonation, too, was constantly true to pitch and her tones rang out over the background of choral sound with glorious effect. She was applauded most ardently. Mr. Miles handled his part, which likewise makes demands on the singer, with admirable results. His singing of "Lo, I unfold unto you a mystery" was dramatic and the "Lord make me to know" was done with good vocal quality and an appreciation of the composer's profound meaning. Much applause followed his performance.

The chorus also distinguished itself in the "For the trumpet shall sound" and the gigantic fugue which follows it; here Brahms is shown as a master-contrapuntist, a builder of choral towers whose pinnacles rise to dizzy heights, but whose foundations rest on solid rock. With the serene "Blessed are the dead which die in the

anti-Brahmsites for reasons unknown; in spite of which it has generally been recognized as the Viennese master's supreme achievement in symphonic composition. It is a structure of marble clothed for the first three movements in

shadowy, dim and reflected colors, but the *Finale*, with its mighty *Passecaglia*, is overpowering and the simple means employed make it all the more worthy of esteem. Written in later years, it is one of those works which Johannes Brahms wrote when he knew that the years of his life were rapidly passing, when he stood at the door of the concert halls in Vienna and, gazing into the future, felt that he was bidding farewell to the city which he loved. The poignancy of the second movement with its telling repeated calls in the horns, cast in an old mode, attests this and the superb climax in the final movement is imbued

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MME. ZEISLER

Arouses Enthusiasm in London

American Pianist Again Con- quers English Capital After Several Years Absence

HER PLAYING SHOWS FINE TECH-
NICAL COMMAND AND AU-
THORITATIVE MUSI-
CIANSHIP

LONDON, FEB. 10—Mme. Fannie Bloomfield Zeisler, who has not been heard here for some years, gave a piano recital in Queen's Hall yesterday afternoon, which roused the audience to a display of great enthusiasm. Concerning this recital the daily papers say:

Her program was on more or less conventional lines for it included Chopin's Sonata in B flat minor, Schumann's "Papillons," and Brahms's Rhapsody in E flat among other things; but the mere fact that the music was so familiar only made the player's treatment of it the more interesting. It was not merely that by the use of a highly-developed and finely-controlled technique she was able to lift everything to a high level and maintain it there; she also brought out new beauties in unsuspected places, and even made the familiar beauties sound new again by the extraordinary fresh and vivid imagination with which she approached everything. Schumann's "Papillons" are perhaps less difficult than many things to keep fresh, because each movement is a vivid miniature in itself, but the same composer's early Toccata is so much like an etude, both in feeling and in structure, that it takes something more than ordinary imagination to make it as intensely exciting as Mrs. Zeisler did yesterday. There was nothing forced or exaggerated in her playing, and there was never any kind of appeal to the gallery here any more than there was in Chopin's Sonata, but both works were given as though the player had only just discovered them and wanted to communicate her impressions while they were white hot.

Her touch was remarkably clear and bell-like in soft and mezzoforte passages such as the repeated octaves in the middle section of the Toccata or the last movement of the Sonata, and the way in which the Funeral March was built up to a huge climax, showed that she could produce a very large volume of tone without making it hard or noisy. The rhythm, too, of the march was splendidly insistent, and fine rhythmic control was shown again in giving out the theme of the opening movement in such a way that it seemed to gather force as it went simply by the weight of its own impetus. The unusually slow rate at which Brahms's Rhapsody was taken made it curiously menacing (though in the hands of a less able pianist it would hardly have been convincing), and the juxtaposition of this and the lighter pieces which followed was so piquant that Poldini's amusing little piece, "Poupée Valsante," had to be repeated. Altogether, it was a most interesting recital, and it is only to be regretted that it is announced as the only one the pianist is to give this season.—*The Times*, Feb. 10, 1912.

It is twelve years at least since Mme. Bloomfield Zeisler was last heard in London; but it is to be hoped that she will be satisfied with a much shorter interval before she appears here again. For, though the audience she drew to her pianoforte recital at Queen's Hall yesterday was not at all adequate in point of size, she left them in no doubt whatever as to the merits of her playing. Mme. Zeisler thoroughly appreciates legitimate pianoforte effects. She treats the instrument as if she loved it, not as though it were her mission to test its powers of resisting violence. She has a firm, light touch, a supple and even technique, and a wide command of expression. She never forces the tone, but obtains her effects by building them up on a foundation of uncommon refinement. Her readings of the quieter numbers on her program were purely delightful. She made every detail crisp and clear in Schumann's Toccata, op. 7, and played his Papillons with unusual insight and discretion. A Beethoven group, which included the E flat Minuet and two numbers from the "Ruins of Athens," was treated with similar tact; and though the first part of Chopin's B flat minor Sonata was not quite congenial to her method, Mme. Zeisler finished it admirably. Her playing of the "Funeral March" was especially notable for its rhythm, unforced feeling, and pure tone.—*Globe*, February 10, 1912.

It is some ten or twelve years since Mme. Bloomfield Zeisler last played in London, at a Philharmonic Society's concert. She made a very welcome reappearance yesterday afternoon at the Queen's Hall, when the remarkable qualities of her method came with an arresting force. And this in spite of the fact that her program was not entirely well adapted to the tonal requirements of a large hall. Schumann's "Papillons," for example, and the Beethoven pieces, a minuet in E flat, and the "Derivishes" Chorus and "Turkish March" from the "Ruins of Athens." In the first-named the pianist evidently was modifying her tempi to the surroundings, and a lessening of the required rate of speed in some instances took away a little from the character of the music; while the infectious rhythms of the two last pieces could hardly be made as irresistible as one felt should have been the case. On the other hand, the funeral march in the Chopin B flat minor sonata sounded out with a stately dignity, giving to the music a refreshingly new spirit. The more brilliant features of Mme. Zeisler's playing were splendidly shown in the scherzo of the sonata, and best of all, perhaps, in Schumann's "Toccata." Rarely is the latter work given with such perfection of rhythmic control and executive accuracy. But in all respects the afternoon's music was a continuous source of satisfaction to the most critical, save for the point alluded to. The complete absence of anything approaching exaggeration of effect or mannerisms, the technical mastery, the beautiful tone



—Photo by Matsene, Chicago.

FANNIE BLOOMFIELD ZEISLER

quality, the sympathetic adaptability of the player to the diverse styles, all helped to make for complete enjoyment. It is, indeed, to be hoped that Mme. Zeisler will play here again before long.—*Pall Mall Gazette*, February 10, 1912.

Mrs. Zeisler has lost none of that fine sense of touch, fluent execution and perfect command of expression which won her such a reputation on her last appearance here. The series of music-pictures which she presented to her audience yesterday were chiefly remarkable for the varied tints of light and shade which she employed. Such, indeed, was the profusion of coloring that it would have become almost bewildering were it not for the wonderful control which proclaimed the hand of the real artist. In almost every instance delicacy and refinement, poetry and romance were displayed in large characters in her playing. It was, therefore, not unnatural to find that Schumann's "Papillons" and "Toccata" received by far the best interpretations of the afternoon. In treating such a broad subject as Chopin's B Flat Minor Sonata with firmness and restraint, Mrs. Zeisler's playing was subdued and dignified. The "Funeral March" movement has been a trap for many an unwary pianist to become over-sentimental. This accusation could never be brought against Mrs. Zeisler, for in retaining the same sharply defined "tempo" more or less throughout this section she acquired that quiet dignity and grandeur which gave a distinctive charm to the whole work.—*Standard*, Feb. 10, 1912.

It must be a good many years since Mrs. Bloomfield Zeisler was last with us. But her fingers have lost none of their cunning. On the technical side, indeed, this pianist need not fear comparison with the best of her contemporaries, but she is not of those who force, as it were, this aspect of their art upon the attention of their audience. For, hand in hand with technical accomplishment in her case go refined musicianship and interpretative insight, as was shown notably at yesterday's recital in her reading of Chopin's "Funeral March" Sonata—a work which, notwithstanding the frequency of its performance, never fails in its appeal to the imagination when played as it was played by the pianist, with sensitiveness, conviction, and a due sense of its poetry and poignancy. Schumann's charming "Papillons" was another item in a sufficiently varied program which the recital-giver played with an abundance of skill and sympathy.—*London Daily Telegraph*, February 10, 1912.

Her technique is fluent, her tone incisive if a little inclined to be metallic, and her attitude as an exponent shows a laudable desire to avoid convention. It produced something in the way of contrast in her reading of the B flat minor Sonata of Chopin, but did not take it out of the general lines on which it is played. Some of the less imposing music of Beethoven, some Schumann, and a varied group constituted the other portions of her program.—*London Morning Post*, February 10, 1912.

Mrs. Zeisler is in the first rank of pianists. There is nothing sensational in her playing, her finely developed technique is never insisted into prominence, even where, as in Schumann's "Toccata," the musical material is laid out for display, but all is subservient to a finely imaginative sense of musical interpretation. The performance of the Chopin "Funeral March" Sonata was the best in many respects given in a London concert hall for many a long day.—*Observer*, February 11, 1912.

Mrs. Fannie Bloomfield Zeisler displayed much accomplishment at her piano recital at Queen's Hall yesterday. Her reading of Chopin's Sonata, Op. 35, was poetic and thoughtful. Mr. Cyril Scott's amusing "Danse Negre" was most delicately played.—*Daily Mail*, February 10, 1912.

A remarkably enjoyable recital was given at the Queen's Hall this afternoon by Mrs. Bloomfield-Zeisler, a pianist who has not been heard in London for a good many years. Although her audience might have been larger, her success was such that one may hope that there will be further opportunities of hearing a player so finely equipped as she proved herself to be. On its technical side her style has a finish that is in itself fascinating, but apart from this she has a notably subtle sense of interpretation. In Schumann's exacting Toccata, op. 7, for example, the perfect evenness of the touch was but a detail of the performance, since its appeal lay chiefly in the fidelity with which the purely musical aspect of the work was presented. There was some wonderfully delicate playing, also, in the same composer's "Papillons," and the pianist seemed quite as much in sympathy with these charming miniatures as with the broader outlines of Chopin's Sonata in B flat minor. It was a rare and pleasurable experience to hear the "Funeral March" played simply and without the portentous solemnity which usually weighs it down, and, better still, Mrs. Zeisler was proof against the tendency to distort the gracious melody of the trio by over-loading it with sentiment. The whole reading had a vitality and forceful expression that held the attention of the audience, who even forgot to cough while it was in progress.—*London letter in Glasgow Herald*, February 10, 1912.

Mme. Bloomfield Zeisler, the American pianist, gave an interesting recital yesterday afternoon at Queen's Hall. Her playing has many attractive features, both technically and in interpretation. The chief item on her program was the Chopin B flat minor Sonata, of which Mme. Bloomfield Zeisler's reading was an impressive one. A group of miscellaneous pieces included Cyril Scott's "Danse Negre," which seems a favorite with many pianists of today.—*Daily Chronicle*, February 10, 1912.

Mrs. Bloomfield Zeisler, an American pianist, reappeared, after a long absence, at the Queen's Hall, on Friday, Feb. 9, and as she possesses all the qualifications of a highly-endowed pianist, it is to be hoped that she will settle in England; at least, for a time. Her perfect technique is never marred by obtrusiveness or assertion of self. Her reading of Chopin's "Funeral March" Sonata in B flat minor was especially characteristic, as it was quite free from the sensational sentimentality too often displayed by other exponents; and other distinguishing numbers were Schumann's "Papillons" and "Toccata."—*Musical Standard*, February 17, 1912.

Mrs. Zeisler makes no strenuous efforts to plumb the depths or scale the heights of sentiment, but contents herself with the "sweet reasonableness" which has been described as the special endowment of perfect womanhood. In consequence, the feminine element in Chopin's Sonata in B flat minor, Op. 35, was accentuated; the rendering of Schumann's "Papillons" was somewhat mannered, but small pieces of light character were given with fascinating delicacy, beauty of tone, and refinement—in a word, with great charm.—*Referee*, February 11, 1912.

Mrs. Fannie Bloomfield Zeisler, the American pianist, has become almost a stranger to us, for an interval of over thirteen years divided her first appearance at the Philharmonic concert and her second at Queen's Hall last Friday. Still, she will have no difficulty in making fresh friends, for she is one of those artists in whom a ripe technical accomplishment is allied with a pure sense of musicianship and whose interpretations are informed with a cultivated taste and a sensitive imagination. Chopin's "Funeral March" Sonata was the chief item in her program and was given with sincere and finely-restrained feeling, while her fluent and accurate execution and the grace of her style, found particularly effective display in Schumann's "Papillons" and "Toccata."—*Sunday Times*, February 11, 1912.

ALINE B. STORY

5749 Woodlawn Avenue

Chicago, Ill



Dear MUSICAL AMERICA:

Ah me! How often these days do I sigh for a return of the good old times when people who knew nothing about music didn't pretend that they did. Truly, this is a wild and wonderful age we are privileged to live in! I can very well remember the days when individuals, sublimely innocent of musical knowledge, held their peace and provided no disturbing element in the community and never tried to make others believe that they were what they weren't. I recall vividly the happy times when the musically untutored newspaper writers in dealing with some new musical comedy would speak of the music as "tune-ful," "melodious," "catchy," or in some other innocuous terms of that description. Nowadays all is changed. Every one is his own music critic, equipped with a fine stock of technical terms. No self-respecting individual but can invest himself with an air of solemn gravity and say things about "motifs," "harmonies," "orchestration," "scoring" and similar staggering matters. Truly, musical culture is becoming contagious.

There's only one difficulty and that is that this little knowledge is a very dangerous thing and frequently converts its possessors into musical Mrs. Malaprops, as it were. Not long ago I ran across an article which tendered me the delectable news that in a certain new opera composer So-and-So had "put most of his melody in his orchestration." Last week, while reading a very serious and erudite review of the "Jewels of the Madonna" in the *Theatre Magazine* I learned that Wolf-Ferrari's "orchestration is at times as brilliant and dramatically beautiful as is that of Richard Strauss; at other time it is as frankly melodious as is Puccini's instrumentation!"

Dear friends, what would you have? I suppose some new prophet will presently arise and inform us that the "abrupt transitions of tonality in 'Mona' are largely to be found in the evanescent tone coloring of the string quartet"! It won't shock me, I promise you. I have steeled myself against all such phenomena. But some day if I have nothing else to do and feel in a particularly philanthropic frame of mind I may write a treatise explaining why you couldn't put your melody in your orchestration (or instrumentation, for that matter), even if you were the reincarnations of Berlioz and Wagner rolled into one, and send an autographed copy of it to all embryonic music critics.

There was an article on "Singable Opera" in a recent number of the *Outlook* by Felix Weingartner. It was an interesting article, but what appealed to me chiefly was the preface, signed "The Editors."

I don't know whether the redoubtable Colonel Roosevelt was supposed to be included among these, but it does appear as though profound musical knowledge were not one of the qualities with which these unnamed dignitaries are supplied as thoroughly as they might be. Certainly their estimate of Weingartner's symphony, which was inflicted upon us this season, is a curiously exalted one.

"This symphony illustrates Weingartner's sympathy with both the spirit of the originator and the spirit of the classicist. In its harmonic characteristics this symphony is as daring as any work by Debussy and d'Indy and far more interesting than the much-advertised works of Richard Strauss."

Of course, when I read this I waxed indignant and was prepared to enter into elaborate arguments to the contrary with each and every separate editor of the *Outlook*. Then suddenly my eye caught the

sentence that "opera is practically as old as the spoken drama." Inasmuch as opera came into existence only in about 1600—when the spoken drama had already an honorable history behind it—I thought it best to murmur *Cui bono?* and let the grave and reverend "Editors" keep their opinion regarding the Weingartner symphony.

I notice that the program of last Sunday night's concert at the Metropolitan announced Tschaikowsky's "B Minor" Piano Concerto regardless of the fact that it is "B Flat Minor," and I marked also that, with one exception, all our worthy newspaper critics fell into the trap. To one of them it was not even a concerto but "the B Minor Sonata." A mere semitone makes so very little difference after all!

It isn't customary for an artist to announce in the advance notices of his recital just how he is going to play, but I understand that an attempt of this kind was recently made by the English composer-pianist, Joseph Holbrooke.

Being scheduled to play a certain new piano composition of his own at a concert in Bournemouth he placed a notice in the London *Daily Telegraph* assuring concertgoers that "Mr. Holbrooke will play the work to the very best of his ability."

And still they say the English lack a sense of humor!

There are certain occasions when one reads something—some musty tome—that he would ordinarily never dip into. For instance one becomes weary of both humanity and music, especially at this end of the season, and flees to the country or the mountains or to some out-of-the-way hostelry, remote from telephone, enemies and friends, where one can enjoy life. In such places one always encounters the literature with which several previous generations had entertained themselves and sometimes, for one reason or another, such literature gains a fresh interest in the present.

For instance, a striking change in the public mind is brought out by something I read in notes accompanying a painting of "Marguerite," by Bertrand, in a volume of reproductions of the paintings of the International Exhibition of 1878.

"Every painter," said the writer, "has his own conception of the 'Marguerite' of Goethe; as for the general public it is probably influenced more than it suspects by the make-up of various prime donne—a rapid-tripping brunette with Lucca; a cold, aged statue with Miolan-Carvalho; a Scandinavian snow-woman with Nilsson; a dark doll having a music-box inside with Patti; a rigid liquid-voiced petrification with Kellogg—confused with these various incarnations the ideal *Marguerite* is not so much a single figure as a chorus of sopranos."

That makes droll reading to-day, does it not? It suggests things which one might say at the present time, but which, of course, one wouldn't.

For myself I never got my notion of Goethe's "Marguerite" mixed up with the long procession of sopranos that have represented for us Gounod's "Marguerite," and I am not a painter either. But, then, one can have an imagination without being a painter. I am one who has reason to know more about *Marguerite* than any painter or any prima donna that ever lived. For if you will recollect you will remember that it was I who introduced her to *Faust*. My object in doing so was to give Goethe a chance to write his masterpiece, but he disappointed me considerably, for "Faust," taken as a work of art, is horribly lacking in continuity and organic unity. But never in the world would I have ventured that introduction if I had foreseen the possibility of a Gounod intruding himself into the situation.

Speaking of painters, did it ever strike you as peculiar how exactly opposite to that of musicians is their code in one respect?

I was with a painter the other day who told me that he was to have an exhibition shortly, and in taking leave of him I told him that I hoped I would see him soon again, perhaps at the exhibition.

Quick as a flash he replied: "I guess I'll be pretty scarce around there."

Now that strikes me as funny. When a musician makes an exhibition, that is, when he gives an orchestral work or an opera to the public, he makes it a special point to be present. He goes upon the stage and bows his compliments to the applauding multitude and carries off the forests of foliage that it is the custom to bestow upon him. And nobody thinks that there is anything out of the way about it. It is entirely natural that he should be there and that the public should have a look at him. But a painter who is seen at his own exhibition noting what the public thinks of it and hearing their remarks, is a man who has

utterly forfeited the respect of his colleagues and the community.

The matter presents an interesting psychological problem. That the code in two sister arts should be so diametrically opposite on the same point is not easy to explain.

Nor was my experience the other day the first time I have had occasion to observe the matter. A certain painter, an old friend of mine, whom I had not seen for two years, gave an exhibition in a city where he himself was totally unknown. I happened to be in that city and went to the exhibition. A number of people were standing about and among them who should I see but my friend the painter. I started toward him with a half-formed expression of gladness and surprise and was met by a frightful and forbidding scowl and a slight but forceful gesture, all of which seemed to say, "You devil, don't you recognize me or I'll kill you." I promptly turned away and by a little maneuvering edged around gradually and got into a quiet conversation with my friend without speaking his name.

This "Thou shalt not" in regard to painters being seen at an exhibition of their own work seems to be the first and most emphatic article of their code.

Are composers, then, totally shameless beings, devoid of all finer sensibilities?

Alas, I fear they are!

Music has never been taken to heart more closely by painters than in the works of Arthur B. Davies, who has once more exhibited a number of his symbolistic dreams on canvas (no, dear MUSICAL AMERICA, he is not a Futurist, neither is he a Cubist) to the public. Ten years ago the name of Davies usually evoked the superlatives of derision when mentioned in the presence of any one who knew of him. As to the public—the idea of it taking interest in such extraordinary fancies of the imagination as his would have been thought absurd.

Well, ten years have gone past, punctuated by a little exhibition now and then, which has brought forward a literature of criticism to which the output of the music critics in their highest inspiration of denunciation is tame and pale—that is, where it has not adopted the policy of silence. It was a strange sight, therefore, to see the people flocking into this last exhibition in such swarms that one could scarcely see the pictures.

Davies' absorptive capacity for music has always been colossal, and equally extraordinary, or more so, has always been his ability to express convincingly in painting the emotional quality of any composer's work, without anything in the painting to afford a possible clue or suggestion other than that given by abstract landscape or the figures. Davies would paint you a Beethoven cliff or a Tschaikowsky cliff so that there could be no possibility of failing to know them apart.

Once he went to hear Mozart's "Cosi fan tutti" and went home and painted a picture of some lambs gamboling on a pleasant meadow, with some delicate trees about, the scene expressing the feelings with which Mozart's music had inspired him. The picture was hung in an art dealer's shop. A lady who was examining it and knew nothing about its antecedents, after some moments of silent contemplation, finally exclaimed to the dealer:

"I do not like that picture for the same reason that I do not like Mozart's music."

I do not pretend to say whether this was clairvoyance, intuition or intellectual perception. All I know is that it is a true story.

Philosophy and the arts, other than music, are borrowing musical terms and comparisons in order to explain themselves. Henri Bergson, the philosopher, has been making all Paris sit up and listen. Now Metchnikoff tells us that Bergson is not a serious philosopher, but is only a "virtuoso in thought." If one really thought oneself to be a philosopher it would be awful to discover that one was merely a virtuoso in thought, almost as bad as to think oneself a

composer and then to find out that one was only a virtuoso in orchestration!

Speaking of Richard Strauss, it appears that he is the Col. Henry Watterson of music. Some one writing about Col. Watterson recently in *Current Literature* says: "You may not know what some of his phrases mean any more than you know what some of Strauss's music means; but they produce their effect just the same."

It is just that way with Strauss's music, you see. It makes an effect, but you don't know what it is saying. I am now, however, in a position to tell you what it says by analogy with "the iridescent phrases" of Watterson, which the author cites. Here are some of the Watterson Straussisms:

"The he-goats of high finance"; "the grey wolves of the Senate"; "the lean wolves of plutocracy"; "the hills of Yubad"; "the nigger, the trigger and the Ku Klux Klan"; "the gascutis, the whang-doodle and oofdegoo, the gin-rickey and the bedilda"; "things have come to a hell of a pass when a man can't wallop his own jackass"; "eating huckleberries all day long and learning how to love."

Now we know just what Richard Strauss's music is all about. The above phrases may be called *dissonances of literature*. A man must be a considerable composer to be the Col. Henry Watterson of music, says Your

MEPHISTO.

NIKISCH SORRY HE LEFT US

Great Mistake of His Life, Says Conductor Now Returning for Tour

LONDON, March 30.—Before Arthur Nikisch, conductor of the London Symphony Orchestra, sailed for New York from Liverpool to-day on the *Caronia* for his American tour with the orchestra he remarked to the reporters: "I return to the United States after nineteen years with a keen memory for American artistic appreciation even in the smallest cities. Every man once in his lifetime makes a great mistake. My mistake was in ever leaving America at all."

Mr. Nikisch expects to return to London early in June to conduct Lord Howard de Walden's new English opera, "The Children of the Don," at the London Opera House.

There is a rumor that Mr. Hammerstein is anxious to build an opera house in San Francisco and arrange for the appearance there of his London company. The impresario began to-day the preparatory work for his Summer season, which begins April 22, with Felice Lyne and Orville Harrold in "Romeo et Juliette."

The Misses Suro, Americans, gave their second successful recital on two pianos at Steinway Hall yesterday afternoon. The concert was patronized by the American Embassy staff, the Duchess of Marlborough, Lord Howard de Walden and other notables.

Cheers as Nikisch Orchestra Leaves London

LONDON, March 28.—A great crowd was on hand at the railroad station here to-day when Arthur Nikisch and his London Symphony Orchestra left this city for a three weeks' tour of America. The musicians were given a rousing send-off and cheered on their way as the train left the station. The orchestra is scheduled to give twenty-two concerts in the States in as many days, and they are looking forward to their tour with great interest. Almost all of the entire second cabin of the *Baltic*, on which they sailed, is given over to the members of the orchestra. The first concert is to be given in Carnegie Hall, New York, on April 8.

New Theater and Opera House for New Haven

NEW HAVEN, March 30.—A new theater and opera house, to cost \$600,000, and in which Henry Russell, of the Boston Opera Company, and New York managers will have an interest, is to be built here. It will be given over to productions of opera and the legitimate drama.

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HENRY L. MASON, 188 Bay State Road, BOSTON

Horatio Connell

The Distinguished Bass-Baritone



Wins Great Success with Philadelphia Orchestra in Beethoven Aria

Philadelphia Inquirer, March 16th, 1912.—The assisting artist of the occasion was that admirable basso, Horatio Connell, whose noble voice and finished methods were admirably and impressively displayed in a superbly sonorous and dignified delivery of Beethoven's "An die Hoffnung."

Philadelphia Record, March 16th.—Horatio Connell, one of the most popular and competent of singers, gave a fine rendering of Beethoven's "An die Hoffnung." Connell has a high bass voice which enables him to cover a wide range of song literature. Particularly sympathetic in delivery, he is eminently fitted, through his vocal endowment, for the style of music of which yesterday's selection is a notable example. He was accorded a gratifying reception, being recalled several times, and finally yielding to the clamor for an encore by singing "Huntsman, Rest," by Schubert, words by Sir Walter Scott. Mr. Connell has the MS. of Brahms' instrumentation which the composer made for Prof. Julius Stockhausen, with whom Mr. Connell studied several years. The Brahms setting is ideal, the horns suggesting the hunting song before the words are heard.

Evening Telegraph, March 16th.—Horatio Connell was the soloist and sang with finish and authority. Mr. Connell has been heard in this city several times since his return from abroad, but on no previous occasion did he demonstrate his talents so admirably as yesterday. There is no defect in Mr. Connell's sonority, amplitude and fullness of tone.

Evening Bulletin, March 16th.—Horatio Connell as soloist was cordially received. His voice is of exceptional range and has a rich and sympathetic quality. He sings with admirable ease, fluency and artistic finish, with notable smoothness and expression, and gave the dramatic Beethoven aria with fine effect.

Philadelphia North American, March 16th.—Horatio Connell, baritone, with an excellent reputation at home and abroad, displayed his admirable resources in Beethoven's aria, "An die Hoffnung." Mr. Connell is a sincere and efficient artist, always singing with exceptional taste and polish.

Philadelphia Tageblatt, March 16th.—The especial attraction of the concert was the appearance of the baritone, Horatio Connell, as soloist. He sang the big Beethoven aria, "An die Hoffnung," with fine interpretation and beautiful tone production. He was enthusiastically received and gave as an encore Brahms' instrumentation of "Huntsman, Rest," by Schubert.

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MOLDING MUSICIANS' HANDS

A Device Designed to Make Long Practice Unnecessary

A popular belief among musicians is that there are many who would rise to the front rank but for the disability of imperfect hands, which deprives them of practical expression. It is this belief, says London *Tit-Bits*, which has led Mr. Ostrovsky, a musician and scholar, to invent a mechanical device by which a hand can be molded, modeled and perfected until it is the most tractable, sensitive and flexible member possible, no matter how awkward may have been its original shape, or how unyielding its stiffened joints.

Mr. Ostrovsky is at the present time in London, and has been demonstrating the value of his hand-developer for musicians—a curious contrivance of shining steel, with strange rubber fittings and a variety of small screws and levers. According to the *Standard* Mr. Ostrovsky asserts that the trouble with the hands of professional musicians, as well as other people, is that they receive less actual exercise than any other part of the body. The legs, arms, and body are exercised, but no attention is paid to each finger and each joint, and if you are a violinist or pianist the mere fact of practising a great deal will not cure the faults of bad or ordinarily clumsy hands.

By placing the hand in Mr. Ostrovsky's contrivance in a certain position upon a rubber rest, and by turning a small screw and adjusting a lever, the circulation of the blood in this particular portion of the hand is entirely arrested, the muscles are stretched, and the blood-vessels emptied. By working another screw a rubber pad with which it is connected forms a sort of super-massage upon the deadened hand. Then pressure is relaxed, the hand removed, and, hey presto! the blood rushes back into the cells, which extend into new life, while the hand responds to an elasticity which it did not before possess.

It is claimed for this invention that pianists, who, in order to keep themselves in condition, have to practise for hours every day, will find that by using the apparatus they will need to devote only a short time to actual work, as half an hour of finger and hand exercise in the machine will give them all the digital exercise they could possibly require.

"Sensation" Pianists

A correspondent of the London *Musical World*, writing in 1864, pays the following delicate compliments to "sensation" pianists: "To shine in their line you must have a wrist of cast steel—be a fellow of infinite scales and perspiration, play with your hair, your elbows, and knees—you must tame sharps and rape flats—at times tickle the keyboard with the tip of your nails, your eyes cast up at the ceiling, be either lean as a bodkin, scrawny and unwholesome, or fat and paunchy as our friend the alderman; you must bury alive poor melody under cascades of variations, avalanches of scales; you must disguise a melody that the devil himself can't find out from what opera you priggled the gem. The business of pianists, nowadays, seems to be to stuff melodies, make mummies of them, and to maim for life as many pianos as they can lay their paws upon."—*The Musician*.

Antiquity of Hymns

While hymns as we know them to-day are a comparatively recent innovation in church services, they are a very ancient institution and existed long before the Christian era. Many important collections of hymns date back to about 500 years before Christ, though of course hymns existed long before that period. Among the collections which have come down to us from then are the Sanscrit "Kig-Veda," a Chinese "Book of Odes," the "Buddhist Hymns," the Grecian "Homeric Hymns" and the "Odes of Pindar." "The Latin Hymns," or hymns of the Western Church, date from the fourth to the twelfth centuries, while the "Lutheran Chorales" date from the sixteenth century. The hymns which play so prominent a part in the services of the modern Protestant churches were not in wide general use until about 1860.—*Euclid*.

A students' recital of special interest was given at the Peabody Conservatory, Baltimore, March 27, by three advanced piano students of Director Harold Randolph. Adolph Topovsky, Jr., opened with the Bach Organ Toccato and Fugue in D Minor, transcribed for piano by Tausig; Mabel H. Thomas played Beethoven's Sonata "Appassionata," op. 57, and Edward Mumma Thomas concluded the recital with Saint-Saëns's Piano Concerto in G Minor, op. 22.

WHEN WOLFSOHN, THE IMPRESARIO, ACTED "OTHELLO"

By ROBERT GRAU

THE late Henry Wolfsohn had about as varied a career as falls to the lot of most men who finally find a profitable field for their abilities. Coming from a distinctly musical family it is not strange (though it is not generally known) that the impresario composed one of the first comic operas presented in this country as a result of the "Pinafore" craze. This work was entitled "The Swing," and Wolfsohn not only wrote the opera but also conducted it and was even the manager of the company. Louisville, Ky., was the first stop, the idea being that the public would flock to the opera house because Wolfsohn's family had their home there. But alas! The audiences were so small that the tour came to an end right there.

But Wolfsohn's versatility was something remarkable. There was nothing that he would not undertake, and perhaps his most daring effort was his first appearance on the stage, an event, indeed, worthy of relating.

It was in 1869, when my uncle Jacob (the first of the Graus to become an impresario) brought the great German tragedian, Marie Seebach, to this country. My uncle hoped that the tremendous Ristori boom would be repeated, but while the great actress that Seebach was received general acknowledgment the box office was not mobbed by the public. Consequently when Wolfsohn, then a young man of about twenty-two, offered my uncle \$1,000 to allow him to play *Othello* to the *Desdemona* of Seebach the impresario felt as a Rockefeller might feel to-day when a madman enters unexpectedly into his presence. But Wolfsohn was so in earnest that he took \$1,000 in greenbacks and laid the whole in my uncle's palm.

The performance took place three weeks later. The theater (now the Fourteenth Street Theater, near Sixth avenue) was crowded with Wolfsohn's friends and relatives, and when he entered in the costume of the *Moor* the audience fairly rose at him. The great Salvini could not have wished a greater ovation.

But if there are any survivors of that

eventful evening forty-three years ago they surely will never forget the experience. I have been a witness of many ill-advised artistic experiments in my day, but this one was truly funny. Nothing half so ludicrous as Wolfsohn's "Das toot" (Give me the handkerchief) has ever been heard in a playhouse. Weber and Fields were not in it. Even the friends and relatives held their sides, and in later years no one enjoyed the "fun" so much as Wolfsohn himself whenever reference was made to "that awful night." It was Wolfsohn's first and last appearance as a tragedian. Booth's and Salvini's laurels were still safe.

Give Us More French Opera!

[Charles Henry Meltzer in New York American]

Speaking for myself, though with at least the moral certainty that I express a widespread feeling, may I suggest (without the vaguest thought of irking or disturbing Mr. Gatti-Casazza) that he might help his reputation and add vastly to the importance of his theater if he would set aside a good part of his season for French opera.

We love the art of Italy. But we love French art, too.

We know that Mr. Gatti-Casazza does not confine his sympathy to the Italian school. He has proved this by the care with which he has presented German music-drama and two works by two American composers. But he has not thus far been quite so broad and generous in his treatment of French works. "Ariane et Barbe-Bleue" and "Faust" do not of themselves make up a dignified French repertory. "Armide" is not a French work, though it is sung in French. And "Manon" has Caruso as one of its two chief interpreters, a great singer, but ill-suited to the part reserved for him.

J. W. Cheney, Jr., gave an organ recital at the Peabody Conservatory, Baltimore, on a recent Sunday, playing works by Guillemant, Lemaire, Dvorak, Bach and the Adagio and Finale from the Second Organ Symphony by C. M. Widor. Oscar Lehmann, tenor, assisted, singing in excellent style an aria from Mendelssohn's "Elijah."

GIUSEPPE GAUDENZI

Distinguished Italian Tenor of Boston Opera House

Closes season with fine performance of lyric rôle of Alfredo in *Traviata* and the highly dramatic one of Radames in *Aida*. Also makes success in *Mme. Butterfly*. Leaves for engagement at Covent Garden, London. Press reviews:

Mr. Gaudenzi was very happy in the part of the younger Germont, giving perhaps his best performance of the season thus far. His anger and sorrow were well expressed, and his singing accorded well with his expression of emotions, well meriting him the applause that was generously bestowed upon him.—*Boston Herald, Feb. 18, 1912.*

Gaudenzi was at his best in part of the younger Germont in "Traviata."—*Boston Journal, Feb. 18, 1912.*

Then followed the "Celeste Aida," which is perhaps Verdi's most beautiful melody. Giuseppe Gaudenzi, as Radames, sang the number with expression and feeling. His voice is of excellent quality, the upper register being especially good, and the number was enthusiastically applauded. The two duets between Aida and Radames, the highly dramatic one in the third act, where Aida persuades her lover to desert his country, the other the swan song of the lovers, in the sealed tomb, were other excellent numbers.—*Brockton Times, Feb. 28, 1912.*

Giuseppe Gaudenzi in the character of Pinkerton essayed the important rôle with a degree of excellence that was most gratifying and he sang with vocal understanding and in espe-



Gaudenzi as Pinkerton

cially clear voice. In the duets with Mr. Polese and in the final scene he scored a tri-

umph by his masterly translation of the text and score.—*Haverhill Evening Gazette, Mch. 22, 1912.*

Mme. Carmen Melis and Giuseppe Gaudenzi shared the honors, of course, in the solo portions of the program, and their duets, notably in the finale, were charmingly done. A trio in the first act with Gaudenzi and Mme. Claessens was one of the striking features and a duet with Polese, "Ciel, Mio Padre," was also well received. Giuseppe Gaudenzi, the principal tenor, who had the Radames rôle, besides having many passages of rare beauty as solo parts, figured in numerous duet passages with Mme. Melis, as well as in trios. The climax is one of the most wonderful portions of the entire performance, a duet between Mme. Melis and G. Gaudenzi, "La Fatal Piedra." The concluding passages are most impressive and require unusual dramatic ability as well. In this section Gaudenzi has great opportunity, though, of course, his best is very early in the performance in the famed aria for tenor, "Celeste Aida," regarded as the finest tenor aria. The soloist held his audience silent in admiration during his rendition of the passages of the number.—*Brockton Enterprise, Feb. 28, 1912.*

MARION MAY TO RETURN

Successful Contralto Will Make Extended Tour in the Fall

Marion May, the contralto, who has been making successful appearances in concert throughout the East and South, will again be under the management of Marc Lagen during the season of 1912-13, returning in



Marion May, Contralto, Who Has Just Completed Successful Tour

the Fall for an extended tour in concert and recital. Miss May has won favorable attention in her recitals with the Zoellner Quartet in New York, Boston, Wilmington and Greensboro, N. C. On March 28 the contralto scored an individual triumph in Rossini's "Stabat Mater" with the Choral Society of Elizabeth, N. J. Her other appearances include concerts in Orange, N. J., Philadelphia, Waterbury, Conn., New Haven, Conn., Lakewood, N. J., Woonsocket, R. I., and Naugatuck, Conn.

In Boston Miss May received critical approval for her powerful delivery of Mary Turner Salter's "Cry of Rachel" and her dramatic intensity in Bemberg's "La Mort de Jeanne d'Arc." MacDowell's "The Sea" was given a presentation of much tonal purity. In her Southern appearances the contralto scored strongly with several numbers in a lighter vein, including Schneider's "The Flower Rain," in which she displayed the most delicate phrasing.

Miss May has had her advanced vocal work under Wilfrid Klamroth, the teacher of Riccardo Martin.

P. A. Yon's Compositions at Easter Service

The Easter music at the Church of St. Francis Xavier, New York, will include four compositions by Pietro Alessandro Yon, the organist of that church, with a chorus of seventy men and boys under Mr. Yon's direction. These works are the "Kyrie," "Gloria" and "Agnus Dei" from a Mass in D, the "Credo," "Sanctus" and "Benedictus" of a Mass in A, an Offertory, "Terra tremuit," and an Ave Verum and Tantum Ergo.

Lois Fox's Evening of Folk Songs

Lois Fox presented an evening of folk songs at the Hotel Plaza, New York, on March 27, with the assistance of Max Jacobs, the violinist; Dominico Savino, pianist, and Irma Seibert, harpist. Miss Fox gave especial pleasure in negro songs and impersonations and various songs of Sweden, England, Austria and Switzerland were also delightfully interpreted by the singer. Mr. Jacobs contributed a large share of the evening's pleasure in his violin numbers, which were played in his usual finished manner.

Charles W. Clark Learns a New Vocal Method

The woes of professionalism often include unsolicited advice, a fact mournfully attested by Charles W. Clark, the American baritone. While Mr. Clark was busily preparing for a recital recently a stranger appeared at his threshold and announced that he would sing for Clark, having heard

of the latter's free method. The baritone pleaded business, but the visitor insisted, declaring that he had been to all the celebrated teachers in the world and found that all were wrong on singing method. "Really, you will have to excuse me," said Clark wearily.

"Of course you breathe down here," hastily continued the other, indicating the stomach. "I am a tenor and sing in the mask and support." That seemed like a new one to Clark. "By my system, which is the only perfect one, 'G' is produced at the waist." The visitor uttered a blatant sound somewhat resembling a stray sheep. "'A' is produced about six inches lower." This time followed an excellent imitation of a trolley car rounding a curve. "'B flat' is eight inches below that," declared the connoisseur, emitting a noise like a steam calliope.

Mr. Clark frankly declared that he had had enough and was willing to call it a day, but the enthusiastic one next inquired if deep sorrow or a great passion or matrimony helped the voice. The heartsick baritone said that all three were fine and that he himself had been wed twenty-three years. He had fairly to push his unwelcome inquisitor from the house.

MONTREAL CONCERTS

Katharine Goodson, Ariani and Clément Gain Decisive Successes

MONTREAL, April 2.—L. M. Ruben's Saturday afternoon musicales at the Windsor Hall are beginning to prove a decided success. The idea was a novel experiment and the first matinees were not over well attended, but the recital by Katharine Goodson last Saturday drew a large audience, which was most enthusiastic over the performance of the clever Englishwoman. It was for the most part an audience of essentially musical people of a rather advanced type, drawn by the prospect of a good rendering of MacDowell's "Tragic Sonata." The MacDowell cult is making way very steadily here, but that particular composition had not been heard since the unfortunate composer himself visited Montreal eight or nine years ago. It was splendidly done, with that fine intellectual clarity and dignity which it requires, with an immense and sonorous tone and an excellent technique. Miss Goodson was also rapturously applauded for her Chopin, which, if it did not convey anything very new, was at any rate extremely sane, well-balanced and tonally rich.

Adriano Ariani played here last week and drew a good-sized house. The general conclusion was that his tone was extraordinarily luscious and the feminine part of the house gave him a demonstration which rivaled the wildest outbursts over Paderewski. Edmond Clément again appeared in recital with excellent effect and was aided in the program by Montreal's own soprano, Olga Pawloska.

Warm Des Moines Tribute for Lhévinne

DES MOINES, IA., March 28.—The most notable piano recital of the present season here was that by Josef Lhévinne on March 19, in the artist course of the Drake University Conservatory, under the direction of Dean Holmes Cowper. It was the first appearance of the eminent Russian artist in this city, and brought lovers of the pianistic art out in full force. Mr. Lhévinne's masterly playing aroused his hearers to the fact that an artist of extraordinary powers had appeared to them, and the applause given him was a tribute seldom accorded any visiting pianist. The performance was a revelation in the variety of its tone colors, the exquisite singing quality of the pianist's tone, the brilliancy of his technique, the power of his climaxes, and the nobility of his interpretations.

J. B. M.

Milwaukee Enthusiastic Over Elena Gerhardt

MILWAUKEE, April 2.—Elena Gerhardt, the German *lieder* singer, appeared in Milwaukee on March 31 under the direction of Mrs. Clara Bowen Shepard and aroused a large Sunday afternoon audience to the highest pitch of enthusiasm. It was Miss Gerhardt's first appearance in Milwaukee. Her program consisted of Brahms, Schubert, Richard Strauss and Hugo Wolf works, with "Das Meer hat Seine Perlen," by Robert Franz, as an introduction.

M. N. S.

Program of Music by Association Members Greatly Enjoyed

A splendid program of music, given by various of its members, was greatly enjoyed at the last meeting of the Fraternal Association of Musicians of New York at the Musicians Club. The Schubert-Liszt Hungarian March was played by Mr. Berge and Mr. Castellaens and a solo was sung by Amy Ray, accompanied by Miss Guttman. Other piano numbers were

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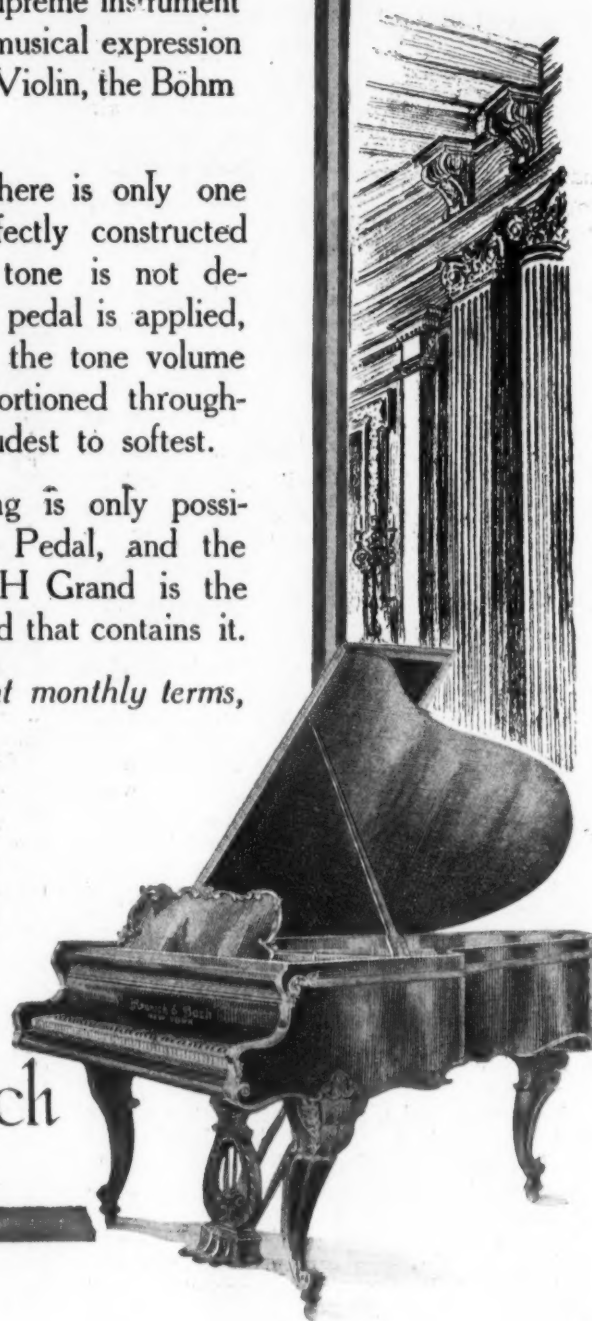
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SONGS OF THREE NATIONS

Sergei Klibansky's New York Recital Displays His Fine Attainments

Sergei Klibansky, the successful baritone and pedagogue, gave a private recital at his New York studio on March 29, displaying the excellence of his vocal attainments in a program of twelve numbers in German, English and French. Notably striking was the degree of perfection in the enunciation of English which Mr. Klibansky has acquired during his short residence in America. His delivery of Nevin's "Oh that We Two Were Maying" was marked by this clean-cut enunciation, as well as by a keen appreciation of emotional content. The melodious "In the Time of Roses," by Reichardt, was a number which received a presentation of much tonal beauty.

Among the songs in German, the Franz "Widmung," the dainty "Wiegenlied" of Brahms; Schumann's "Du Bist Wie Eine Blume," and Mendelssohn's "Auf Flügeln des Gesanges" were delivered in such a manner as to show Mr. Klibansky's rare gifts as a *lieder* singer. As a contrast he offered Schumann's "Der Hausar, trara."

Mr. Klibansky introduced one of his talented pupils, Robert Perkins, who exhibited a powerful bass-baritone voice in "The Two Grenadiers" and the Prologue to "Pagliacci."

Leon Rice to Tour South

Leon Rice, the New York tenor, will make an extensive concert tour through Maryland, Virginia, North Carolina, South Carolina, Florida and Texas immediately after Easter. Mr. Rice has been diligent in fulfilling professional engagements since his recent illness, which incapacitated him for several weeks. In addition to his concert engagements throughout the surrounding States he remains at his post as tenor soloist at Trinity Chapel in New York. On his long tour he will be accompanied by Mrs. Jenie Caesar-Rice, his accompanist.

Heinrich Zoellner's "Zigeuner" has just had its *première* in Stuttgart.

played by Mme. Behrens, Mrs. Stewart Close, and Gustave L. Becker. "Still wie die Nacht" was sung by Fannie Hirsch and Walter Bogert. Recollections of Theodore Thomas were told by Mr. Van Cleve and a story, "The Temptation of Eve in the Garden of Eden," was delivered by Mrs. Ida W. Seymour. Those present were:

Walter L. Bogert, Mr. and Mrs. Gustave L. Becker, Dr. Archer Leslie Hood, Leonard M. Davis, Dr. Franklin Lawson, Mr. and Mrs. Lowell Thayer Field, Mrs. Ida W. Seymour, Mme. Minna Kaufmann, Mrs. Lush, Mr. Zimmerman, Miss Hutchinson, Adelaide Gescheidt, Amy Ray, Mr. Sowards, Fannie Hirsch, Mr. Van Cleve, Emma W. Hodgkinson, Mme. Anna Ziegler, Mr. and Mrs. Behrens, Edward Berge, Cavalier Edward Margo, Miss Morse, Mr. Stillman, Dr. Jewett, Lois P. Clark, Louis Arthur Russell, Miss Belcher, Mr. and Mrs. Lillianthal, Mrs. A. L. Rothmeyer, Miss East, Clara Kalisher, Mrs. Stewart Close, Miss Close and Mrs. Tale-doux.

Danish Soprano's American Début

Ellen Arendrup, the Danish soprano, gave her first American recital at the Hotel Plaza, New York, on March 28. Miss Arendrup won much applause with her interpretation of the various songs, especially those by the Scandinavian composers. Of notable interest was her singing of a cycle of Danish songs by Heise. A group of numbers by American composers, Nevin, Speaks and Mabel Daniels, constituted another appealing part of the program. As a further evidence of versatility the soprano offered a set of songs by Brahms, Rubinstein, Pfitzner and Reger.

Fine Church Engagement for Reed Miller

Reed Miller, the successful concert tenor, who has been a member of the quartet choir at Brick Church, New York, has been engaged as the tenor of the choir at St. Thomas's, one of the best church positions in New York.

GERVILLE-REACHE A SOLOIST OF POWER

Gains Splendid Success with Philadelphia Orchestra—Season Near Its End

PHILADELPHIA, April 1.—But two more weeks remain of the Philadelphia Orchestra's season, and last Friday afternoon and Saturday evening, at the twenty-third pair of concerts, Mr. Pohlig offered a program that equaled in attraction and musical importance any given during the Fall and Winter.

Of especial interest was the appearance as soloist of Mme. Gerville-Réache, while two compositions played by the local orchestra for the first time did much to heighten the interest. Mme. Gerville-Réache was given a cordial reception on Friday afternoon, and her wonderfully rich and beautiful contralto was heard to the best advantage in the aria, "Ah! Mon Fils," from Meyerbeer's "Le Prophète," which was sung with fine command, sympathy and dramatic effect. She gave even more delight when, as an encore, she sang with great warmth and sensuous loveliness of tone the favorite "My Heart at Thy Sweet Voice," from "Samson and Delilah," probably her most famous number. The success of Friday afternoon was repeated on Saturday evening, no soloist heard with the orchestra this season having been received with more cordial demonstrations of favor.

The symphony of the program was the majestic No. 3, the "Rhenish," of Schumann, which was played with splendid power and brilliancy. Mr. Pohlig's truly illuminative reading and the sympathetic response of the musicians resulting in a broad, comprehensive and lucid interpretation. Though Schumann loses some of the grace, the allurements and the poetic appeal of his songs and piano pieces in the wider field of symphony, he reaches heights of glowing musicianship, and the "Rhenish" takes its place as one of the world's classic masterpieces.

One of the novelties of the program was Guilmant's March Fantasy, on Two Ecclesiastical Chants, for orchestra and organ, a work of impressive solemnity and religious beauty, which was admirably played, Wassili Leps officiating with his well-known skill at the organ. Grieg's Lyric Suite, a characteristic work somewhat in the style of the more famous "Peer Gynt," was another novelty. The suite is in four movements, or parts—"Shepherd Boy," "Norwegian March," "Nocturne" and "March of the Dwarfs." Of these the most attractive are the Nocturne, which is imbued with the poetic charm of a languorous Summer evening, thrilling with the song of the plaintive nightingale, and the "March of the Dwarfs," with its weird effects suggestive of the gnomes carrying their sacks of gold up the mountainside. As descriptive music the work is distinctly novel and not without potent charm, but it is doubtful if it ever equals in popularity the "Peer Gynt" suite. The concluding number, and one which brought the notable program appropriately to a close, was the Hungarian March in C Minor, by Schubert, with the Liszt instrumentation.

This week the Friday afternoon concert, owing to the fact that the day will be Good Friday, will not take place as usual, being postponed until the following Monday afternoon, the Saturday evening concert, however, remaining unchanged. The program will be all-Wagnerian, the five numbers consisting of excerpts from "Parsifal."

A. L. T.

Kneisel Quartet in Detroit

DETROIT, March 26.—The Kneisel Quartet made its first appearance in Detroit in several years last evening. The program included the Schubert Quartet in A Minor, Op. 29; two movements from the Debussy Quartet in G Minor; the Bach Sonata in D Major for 'cello, played by Mr. Willeke, and the Beethoven Quartet in C Major, Op. 59, No. 3. The work of the Kneisels showed all those exceptional qualities for which the quartet has long been famous.

E. H.

Philadelphia Orchestra in Atlantic City Concert

ATLANTIC CITY, N. J., April 4.—Carl Pohlig and his Philadelphia Orchestra returned from a second concert here on March 27. A Wagner program included the overtures from "The Flying Dutchman," "Lohengrin" and "Tannhäuser"; also selections from "Die Walküre," "Siegfried"

and "Die Meistersinger." An effort is being made by local musical societies to arrange for a series of these concerts. A subscription list has been started and a committee from the Crescendo Club has undertaken to do a major part of the necessary detail work to make the venture a reality.

L. J. K. F.

MR. STOCK PLAYS LIGHT PROGRAM IN CLEVELAND

Thomas Orchestra in Splendid Form—Elena Gerhardt Stars as Soloist—Local Events of Interest

CLEVELAND, March 30.—The ninth symphony concert in the series under the management of Mrs. Felix Hughes brought the Theodore Thomas Orchestra to Cleveland for its third and last visit of the season. Elena Gerhardt was the soloist. Mr. Stock had his orchestra in fine form and gave a pleasing light program, consisting of the Dvorak "New World" Symphony, Wagner excerpts from "Tannhäuser" and "Rheingold," and the Stock Symphonic Waltz, played by request.

Miss Gerhardt's voice of rich and mellow quality, was heard to advantage in the aria from "The Taming of the Shrew," by Goetz, and in three songs by Hugo Wolf with orchestral accompaniment. Two additional numbers with piano, as encores, "Wohin" and "Der Nussbaum," gave a taste of what Cleveland misses by not hearing this artist in recital.

The Irish Choral Society, under the baton of James H. Rogers, at its concert on Sunday, again presented John McCormack as its soloist, assisted by Marie Narelle, each of whom sang the songs of Ireland, old and new.

At the last concert of the Fortnightly Club the program was one of music by Cleveland composers. Johann Beck and Charles Rychlik contributed numbers for string quartet, played by the Cleveland Philharmonics. Charles T. Ferry, Charles S. Burnham, Frederick Williams and Walter Logan contributed songs. The concert opened with two numbers for the organ, played by the composer, J. H. Rogers, a group of whose songs was also given. For the piano, the new Suite, entitled "Autumn Sketches," by Wilson G. Smith, was played by Mary Izant with much poetry and sympathy. These new compositions of delicate fancy have attracted much attention lately in local circles and have received several public performances.

The second concert of the Mendelssohn Club under its popular director, Ralph Everett Sapp, took place on March 29. Mr. Sapp has a chorus composed of young men and women whose enthusiastic work shows constant improvement and whose concerts, which always have the attraction of some of the best soloists of the season, are popular events. Christine Miller was chosen for this occasion and added fresh laurels to her Cleveland garland of fame.

"Samson et Dalila" in concert form was given at Calvary Church on March 28 by an augmented choir and a notable array of soloists. Warren Whitney and James Macmahon delivered their rôles with fine distinction, while the singing of Lila Robeson as Dalila was superb. Cleveland and the Fortnightly Club, of which she is a member, feel honored in her engagement for the Metropolitan Opera Company's next season. Her fine contralto voice is warm and passionate and her dramatic conception sure and effective. William Treat Upton, of Oberlin, directed the performance. John Doane at the organ was assisted by the Philharmonic String Quartet and Katherine Pike, pianist.

ALICE BRADLEY.

Francis Rogers in Wilmington Recital

Francis Rogers, the New York baritone, was the artist engaged for the subscription concert of the Wilmington (Del.) New Century Club on March 25 and attained his usual artistic success in a program of nineteen numbers, containing songs in English, German and old French, Irish and Scotch songs. In addition to many appearances in New York Mr. Rogers gave recitals in Schenectady, Washington and other cities, making the month of March a busy one for him. At the same time he found opportunity to keep up his work with his large class of students.

Concert Success for Mr. Guerrière

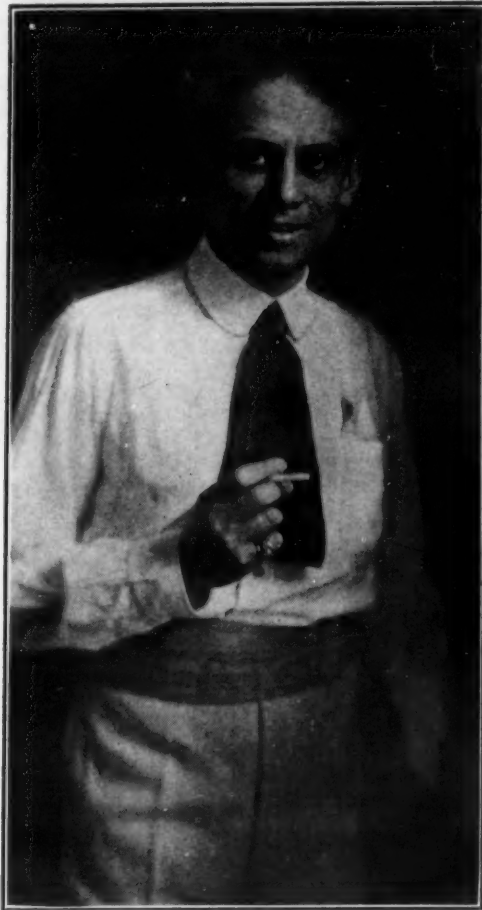
Rocco Guerrière, the flutist of the Barrère Ensemble, won favorable attention at a recent concert of the People's Symphony Club at Cooper Union, New York, playing an obbligatorio to "Sweet Bird" from Handel's "L'Allegro, il Penseroso ed il Moderato," as sung by Beatrice Bowman, the soprano of the Montreal Opera Company. Mr. Guerrière has been active and successful in concert work.

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ECHOES OF MUSIC ABROAD

German Pedagogue Suggests Trial by Jury to Decide Fate of Aspiring Pianists—England's Foremost Woman Composer at Hard Labor in Holloway Prison—Weingartner Predicts Renaissance of the Opera of Melody—Awful Warning for Opera and Concert Stars in Recent Court Decision

ONE of Germany's musical troubles for some time past has been a plethora of pianists. A Cologne writer some time ago called attention to the fact that there are dozens of good pianists all in the possession of excellent press notices but with few, if any, engagements, for the simple reason that the supply is about forty times as great as the demand. Concert managers, especially those of the first rank, quite naturally engage artists of acknowledged drawing power, having learned by experience that the public will not go out of its way to hear unknown pianists.

To solve the problem of becoming known has drafted into service the gray matter of a number of German pedagogical heads. The present plan of continuing to give recitals until the public is conquered, hoping all the time that something may turn up whereby the weary period of probation may be shortened, is not only an expensive process but in many cases sorely disappointing in the long run. Wherefore, a pianist well known in Germany's music world, Carl Friedberg, of Frankfurt-on-Main, has now offered a suggestion to meet the situation. His plan is to have a number of trial concerts arranged in the larger German cities before a jury of musicians appointed, in order to select from the throng of young artists those who in view of their talent and the effect of their work upon the audience should become known unconditionally. To these trial concerts should be invited, in addition to the public and the critics, conductors and concert managers. The expenses might be met by annual fees from the contestants.

This idea, truly "more ingenious than convincing," has not aroused much enthusiasm; in fact it is viewed skeptically in most quarters. "Every budding artist who entered the contest," says the *Musical News*, "would do so with the fullest confidence in his own ability, and naturally so, for otherwise he would scarcely enter at all; he would by no means accept defeat as final, if he were made of the right kind of stuff, and, the artistic nature being what it is, he would probably regard an unfavorable verdict as inspired by envy, hatred and malice."

Besides this, even if a necessarily limited number of contestants were successful in gaining the suffrages of the jury, the question of drawing power would remain exactly where it was before. An obscure artist comes for a smaller fee than does a celebrated one, but managers will not engage him on that score, for their object is not so much the saving as the acquisition of money. The only method, it seems, is for a pianist, or any other artist, to keep on until he wins his position. Merit conquers in the end, and although some may fall by the way that is a condition appertaining to everything in this life. No battle is fought without casualties, or victories won without cost."

WHEN the officially recognized opera of militant suffragism comes to be written who will be better equipped for the task than the English woman composer Ethel Smyth? Not so much because she is the composer of "The Wreckers"—written since "The Forest," which was tried at the Metropolitan by Heinrich Conried—as because of the fact that she is now serving a jail sentence of two months at nominal "hard labor" for participating in the recent Pankhurst plate-glass orgies in London.

A contributor to *Votes for Women* winds

up a dissertation on the subject thus: "To read this article is to be thrilled with pride in our countrywoman as a great artist. To think of her in Holloway prison to-day is to be filled with awe and wonder at the new

reigns with unlimited hegemony. But in the domain of absolute music the old masters are now beginning to come into their own more than ever; through their potent beauty they are acquiring ever more strength and successfully combating the modern tendency to eliminate the boundaries between music and her sister arts.

"We live in an age of musical experiments," Weingartner continues in the *Vienna Konzertschau*. "It is the fashion to-day to eschew melody and be content to project the dramatic action upon an orchestral background of magnificent colors. This kind of technic, however, makes it possible to enunciate meaningless ideas in an imposing and bewildering language. The splendor of the instrumentation is calculated to conceal the kernel—that isn't there."



CORDELIA LEE

Now and again among the vast armies of American music students in Europe a talent suddenly emerges from the ranks and gains recognition for unusual promise for the future. Such a one seems to be the young violinist, Cordelia Lee, whose debut appearances this Winter in Germany have commanded critical comment of a highly encouraging nature.

spirit of women's loyalty to women, which has induced her to lay her crown of genius at the feet of womanhood's awakened soul."

All the same, Miss Smyth is probably wishing by this time that she had cast her lot with the non-violent suffragists.

A propos of this subject the question is asked, why the Suffragettes met at the London Opera House after their recent eruption. And the answer is, because it is owned by a Hammerstein.

FELIX WEINGARTNER is optimistic about the opera of the future, which, he maintains, will be the "singing opera." He predicts a renaissance of the early opera and then we will be confronted with the question whether this renaissance is not a step forward rather than a retrogression. On the lyric stage to-day Wagner still

"Already the signs are increasing that music is getting back to common sense and beginning to stop meddling with painting and poetry. It has begun to recall that it was its original and most beautiful function to sing. But in a separation of opera from music drama, such as the future doubtless will bring us, it would be a great mistake to ignore Wagner's great reforms. Rather would it be necessary to employ their best features in this new reform."

"Then, too, the decorative element engrosses too much attention on the opera stage of to-day. Notwithstanding its indisputably great importance the staging will have to be reduced to its duly subordinate rank."

"Just beyond the tottering structure of modern opera there stands a seductively smiling phantom that possesses a special

fascination for our present-day highly strung public thirsting for diversion and unable to find it in opera. The phantom I refer to is the operetta. In it I see a danger against which we should take decisive precautions. Let us exert ourselves to win back the public to real opera and to restore to legitimate opera its original charm by means of melodious and singable music."

STUNG by some disparaging remarks of a casual lecturer, Samuel Coleridge-Taylor, composer of "Hiawatha" cantatas, has written a spirited defense of the negro. He writes from Birmingham, where, he says, "the people have engaged him to conduct something that has come out of his ill-formed skull."

A SENTENCE that has just been passed on an organ-grinder in London may have unforeseen consequences if it should be adopted as a precedent beyond the ranks of organ-grinders and their fellows. The sentence was not imposed for organ-grinding—for that offense, as has been pointed out, there is no adequate penalty—but for organ-grinding under false pretenses, so to speak, these consisting in the fact that the offender had displayed a placard announcing that he had performed certain public services and was the proud possessor of a wife and family.

Now the court argued that an organ-grinder was a purveyor of music, a tradesman in legitimate wares, but that the moment he displayed his placard about the public service and the family he became a beggar and therefore amenable to the law. The music thus became simply a cloak for mendicancy.

But if this decision should be extended what would become of prima donnas and conspicuous artists of the concert stage? And what would the public do while they were spending an odd month in prison now and again on the ground of mendicancy? For to jail they would go, a good many of them, since, as *London Opinion* observes, it is to be feared that they are doing pretty much the same thing as the organ-grinder, although in a more delicate and less aggressive way. They are appealing to the public, not on the ground of their music, about which the general public may know practically nothing, but on an entirely different basis.

If certain of them were haled before the bar of justice the judge might feel constrained to say something like this: "You are selling tickets for your concert, or theater, or whatever it may be, on the ostensible ground that certain music will be given in exchange for the public's money. Actually you are posing as people whose domestic relations are interestingly irregular, or whose jewels of fabulous value have been stolen, or whose social connections are inconceivably lofty, or who have been able to ingratiate themselves with the socially elect. You are not selling your music, but something quite different, and you have aggravated your offense by impudently advertising, or causing to be advertised, a number of facts that have no possible connection with your legitimate claim upon the public. Therefore, you must go to jail for a month."

Which, of course, would not do at all. "It would be a death-blow to the musical profession," to quote J. M. Glover. "None but music-lovers would go to our operas and concerts, and just think what a dreary display of empty benches there would be!" Just think, indeed!

ROYAL music patrons with a pronounced love for Brahms shine in splendid isolation. Thus the Queen of Belgium wears a musical halo of unique luster. Not long since the Heermann: Von Lier Quartet of Berlin, headed by Hugo Heermann, the violinist, late of Chicago and Cincinnati, and Jacques Von Lier, the Dutch 'cellist, was invited to play for the august Belgian lady in Brussels and her special request was for a Brahms quartet and one of the same composer's sonatas for violin and piano.

The Berlin players accepted this invitation at the close of a tour of northern Italy. One of them has made the statement that

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

they found the taste for chamber music much more developed in Italy than in Germany or America, that, in sooth, a quartet draws far better audiences there than a virtuoso. The big concert societies are constantly inviting foreign quartets, but rarely do they import soloists for recitals, soloists being considered "deadly tiresome and of no value as regards real music." In fact, the statement continues, "the greatest virtuosos recognized in other countries, especially in America, have made a genuine fiasco in Italy." All of which is flattering unktion for a chamber music organization to lay to its composite soul.

DR. HENRY COWARD, who came to this side of the Atlantic to conduct Dr. C. A. E. Harris's Sheffield Choir, is writing a book on twentieth century choral singing, which has made such slow progress that he has no very definite idea as to when it will achieve publication. He divulged some of the contents, however, at a recent meeting of church musicians at Sheffield, England.

Choirmasters, he insisted, should devote at least a couple of years' hard work to the preparation for choir training. They should go into the wilderness for forty weeks, or twice forty weeks, and let it be consecrated to work, as it was with Moses of old. One of the things that disheartens him is the spirit current nowadays of expecting results without work.

Dwelling upon the importance of taking a class of boys and training them up for two years, he offered this advice: "Don't expect too much. Go among the pupils and work with them; don't patronize them. We all journey to Zion together and learn to sing to golden harps in due time. Don't be disappointed if you don't make them all into Patis or Santleys. Expect 5 per cent. really good; 10 per cent. good; and 25 per cent. middling; and then you will have the remainder just enthusiastic enough to keep going; you must remember they will be useful. If you want to get anything out of your choir you have first to put it in. It is as simple as A B C for the conjurer to bring rabbits and pigeons and glasses galore, and goodness knows what, out of a hat. Do you know how he does it? He puts them in first. That is the moral."

BY virtue of settling in London, Mathilde Marchesi becomes the dean of the musical profession in England, for, while the dictionaries give her age as eighty-six, her daughter, Blanche Marchesi, with the characteristic candor of a relation, declares it to be ninety-two. Mathilde Graumann, to give her her maiden name, was a niece of Beethoven's friend, the pianist Dorothea Graumann, to whom he dedicated his Sonata, op. 101.

NOTWITHSTANDING the fire of severe criticism to which his management of the Vienna Court Opera has been subjected, Hans Gregor is enjoying the satisfaction of having made a financial success of the first year of his administration. A constant succession of wars, wars and rumors of wars kept the air thick with angry clouds almost from the outset, but a bit of April sunshine seems to have penetrated the

atmosphere latterly. At any rate one rather serious loss to the institution has been averted by arranging with Bruno Walter to appease his Munich aspirations with a five-month leave of absence to conduct at Mottl's old desk. The other principal conductor, Frank Schalk, has been invited to succeed Michael Balling at the Budapest Court Opera, a not very desirable post.

The salary Carl Burrian is to receive at the Vienna Court Opera will be \$25,000 a year, the largest yet paid there to a regular member of the company. Also the title of *Kammersänger* is promised him and, through the gracious offices of Count Seebach, the Dresden Intendant, a removal of the boycott declared against him by the German opera houses because of his breaking his Dresden contract last year. This is one of the conditions attached to Director Gregor's offer to pay the Dresden authorities the penalty for this breach of contract.

FOR obvious reasons there could not be two opera singers with precisely the same name, and so it comes that a new young Irish basso named John McCormack has ceded his professional interest in the name to his tenor compatriot, just now in this country, and has chosen for himself the name of Cormac O'Shane. A native of Dublin, about twenty-six years of age, and over six feet tall, he is a discovery of a wealthy Dublin music patron, who sent him to Italy to study, this resulting in a debut and some subsequent appearances in opera there. He has been engaged for the Autumn tour of the Quinlan English Opera Company.

AN Austrian baritone of wealth and family who came to this country under Heinrich Corried's wing ostensibly to make the transition from the salon to the opera stage by way of the Metropolitan has had his aspirations diverted to the concert room. Franz Steiner made scarcely any appearances at the Metropolitan and disappeared from local ken after one season. In Europe he has been gradually attaining a position on the concert stage and now this Winter he has been giving Strauss recitals in various German cities, with Richard Strauss himself acting as his accompanist, or, more impressively if also evasively expressed, "at the piano."

It may be remembered that Steiner sang at an explanatory illustrated lecture on Strauss's "Salome" at Mendelssohn Hall here shortly before the memorable occasion when that work turned the Metropolitan into a one-night stand. Somewhere, no doubt in Austria, he has annexed the official title of *Kammersänger*, or "chamber singer," to the Court.

EVIDENTLY Sir Edward Elgar in his elaborate masque, "The Crown of India," now being given at the London Coliseum, has not written anything likely to add to its composer's reputation either as a serious musician or as a popular tune-monger. Although characteristic of the composer in several moods, it reveals nothing novel, says the *Musical Standard*, and while he has done much to redeem the elaborate spectacle from complete vulgarity he has not written really "fine stuff."

J. L. H.

Newark Applauds Local Singers

NEWARK, N. J., March 20.—Gertrude Karl, the Newark contralto, and Naum Coster, a young Russian tenor, were heard in a joint recital Tuesday in which they had the assistance of Frederick Vaska, cellist of the Sinsheimer Quartet, who took the place of Bernard Altschuler, who was unable to appear. Miss Karl's part of the program was well selected and afforded her every opportunity to bring forth her many fine qualities. She sang the "Les Larmes" excerpt from Massenet's "Werther" and Paschaloff's Russian song, "My Darling," with depth of feeling. Among the less emotional songs her performance of Schneider's "Flower Rain" and Meyer-Helmund's "Serenade" was delightful in taste and style. Mr. Coster is new to Newark and it was with no little satisfaction that his first performance here was marked with hearty approval. His tenor, although not quite steady or under thorough control, possesses many valuable qualities, and he showed considerable discretion in using them. His numbers included the tenor aria from "La Bohème," Marshall's "I

Hear You Calling Me" and the old Italian "Caro Mio Ben." Mr. Vaska's fine playing of several highly enjoyable numbers added much to the success of the concert, while Myra Colyer Lyle proved an able accompanist.

C. H.

Bassi to Sing in Buenos Aires

Contrary to his plans for a Summer of rest on his estate near Florence, and at his seaside home at Riccione, Italy, Amedeo Bassi, the tenor, will have barely a fortnight in that country, for which he sailed at the close of the Philadelphia-Chicago Opera Company's season in Washington. He will then sail for Buenos Aires to fill a three-months' engagement at the Colon Theater of that city, Toscanini being the musical director. Four years ago Signor Bassi sang *Rhadames* in "Aida" at the opening of the Colon and ever since then the Buenos Aires public have wanted him back. The last of October Bassi will go to La Scala, Milan, where he will sing for the first time in his career, the rôle of *Lohengrin*. If Signor Bassi returns to America next season it will be for not more than two months.

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PHILADELPHIA BUSY WITH CONCERTS

New York Philharmonic and Kubelik Well Received—Recital by McCormack and Mme. Narelle—Reception to Eleanora de Cisneros and Henri Scott

PHILADELPHIA, April 1.—Now that the regular season of opera is over—with only two performances by the New York organization, on April 18 and 19, to come—the musical season has evolved into a series of concerts and recitals, which at present are being plentifully supplied. Last week was busy in this respect, closing on Saturday evening with a notable concert by the New York Philharmonic Society, under the direction of Josef Stransky, with Kubelik as the soloist. There was a fair-sized audience, which applauded with liberal cordiality an excellent program, which might have been even more efficacious in its power to interest and please had not the symphony—Dvorak's "From the New World"—been placed last. While, of course, this work is less exacting and imposing in its musicianship than the more classic symphonies, it was scarcely presented to the best advantage after the shorter numbers and solo selections on the program. It was beautifully played, however, as were all the selections offered by Mr. Stransky, the others being the "Freischütz" Overture, Weber; Grieg's elegiac melody for string orchestra, "The Last Spring," and the Love Scene from "Feuersnot," Richard Strauss.

Kubelik's program numbers were Mendelssohn's Concerto in E Minor and Saint-Saëns's "Introduction and Rondo Capriccioso," and as the great violinist was at his best there was a rare treat for all who listened, and the applause was so vociferous and prolonged that after his second appearance, when he had been recalled about a dozen times, Kubelik was compelled to add an extra number, playing the Bach Air for the G String.

John McCormack, for two seasons a favorite tenor at the local opera house, made his only appearance in Philadelphia this Winter at the Academy of Music last Friday evening, when, with the assistance of Marie Narelle, he gave a recital for the benefit of the Children's Homeopathic Hos-

pital of this city. The audience taxed the capacity of the Academy and gave enthusiastic evidence of its enjoyment. The recital, in fact, was one of the most enjoyable of the season. Mr. McCormack's pure, sweet tenor is heard at its best on the concert stage and his legato style of singing is refreshing after the explosive methods of some present-day tenors. Miss Narelle, who possesses a clear, sympathetic voice and whose enunciation is noticeably good, was also received with pronounced favor and gave several extra numbers.

De Cisneros and Henri Scott Honored

Mme. Eleanora de Cisneros, leading contralto of the Philadelphia-Chicago Opera Company, was the guest of honor of the Matinée Musical Club last Thursday evening. The president of the Matinée Musical, Mrs. Charles C. Collins, received, assisted by members of the board—Mrs. Percy Dunn Aldrich, Mrs. Frederick W. Abbott, Mrs. George W. Edmunds, Mrs. Charles F. Ziegler, Mrs. Collin Foulkrod, Mrs. George Ferguson, Mrs. J. Iverson Boswell, Mrs. Frank Read, Jr., and Mrs. Cornelius Bould. There was an informal program, Mme. de Cisneros generously singing two numbers, a selection from "Die Walküre" and "My Heart at Thy Sweet Voice," from "Samson et Delilah." Mme. de Cisneros will leave Philadelphia for New York to-morrow (Tuesday) and in a few weeks will sail for Australia, where she is booked for an extensive concert tour. She expects to return to America next season.

Henri Scott, the Philadelphia basso and one of the leading singers of the local opera company, was also honored by a reception last week, on Wednesday evening, in the rooms of the Musical Art Club, the members of that organization being the hosts. Mr. Scott was congratulated upon his success as an opera singer by a large number of his townspeople, who take much pride in the distinction he has won both in this country and abroad since he was graduated from the ranks of the Philadelphia Operatic Society several years ago. A feature of the evening was Mr. Scott's singing of an aria from Verdi's "Don Carlos." He

was also heard in a duet from "Faust," with John F. Braun, the Philadelphia tenor. Also of interest was the playing of a trio for piano, violin and viola, "Serenade Melancholie," by Camille Zeckwer, a highly meritorious and interesting composition, which was given for the first time in public with Mr. Zeckwer at the piano. Karl Schneider, chairman of the committee on arrangements, was master of ceremonies. Mr. Scott is being further congratulated on the birth of a daughter at his home in Germantown last Saturday evening, the new arrival completing a quartet of children of the popular basso, the eldest being a son of seven years.

The Kneisel Quartet gave its third concert of the season at Witherspoon Hall last Thursday evening, a feature of the program being a new Quartet in E Minor, op. 19, by David Stanley Smith. The composition proved to be of decided merit and marked interest, particularly the andante movement, which has real beauty, and a charming presto leggiero, these amply atoning for a suggestion of the commonplace in the other two movements. The composition as a whole, while not noted for great originality in its treatment of thematic material, was well received.

Performances by Local Artists

Rebecca Wallenbach, an accomplished young pianist, gave a recital at Witherspoon Hall last Tuesday evening, winning deserved applause for her admirable rendering of an exacting program. Miss Wallenbach's execution is noticeably facile and clean, and she plays with sympathy and appreciation. She was especially effective in her rendering of several Chopin selections, in Liszt's Etude in D Flat Major and the Rhapsodie Hongroise, No. 12, with which she closed her program. She was assisted by Frank M. Conly, a popular local basso, who, in his deep, sonorous voice, and with taste and feeling, sang the "Piff Paff" aria from "Les Huguenots," Handel's "Where'er You Walk," and several other selections.

LeGrand Howland, whose opera "Saronna," was produced here with success about a year ago, gave a concert in Estey Hall on Wednesday evening, presenting for the first time "Ecco Homo," an oratorio of his own composition, with Helma Fritz, soprano, and Elsie Baker, contralto, as soloists, and a double quartet and chorus, assisted by a string orchestra and pipe organ. The oratorio was preceded by a miscellaneous program, including vocal solos by Mrs. Henry Clay Swenk and Mrs. Samuel Cooper; violin selections by Louis Gress and a harp solo by Dorothy Johnstone-Baseler. There also were other numbers, following the presentation of the oratorio, which proved a work of merit.

At his studio in the Baker Building last Thursday afternoon Henry Lukens gave an informal musicale, at which "Three Songs to Odysseus," by Cadman, were sung for the first time in Philadelphia by Miss Rosenberg with Mr. Lukens at the piano. Miss Rosenberg, who is a soprano with voice of unusually full, rich quality, and of marked dramatic ability, also sang German songs by Nicode and French songs by Bizet, while with Dr. Lipschutz, basso, she was heard in a duet from "Hérodiade."

Luther Conradi gave a pleasing and highly appreciated demonstration of his admirable ability as a pianist at a recital at the residence of Mrs. Charlton Yarnall last Wednesday evening, playing compositions by Beethoven, Bach, Scarlatti, Schumann and Chopin.

ARTHUR L. TUBBS.

New York Song Recital by Mme. Ogden Crane

A recital was given at Aeolian Hall, New York, by Mme. Ogden Crane on March 30. A large audience applauded the soprano's singing of songs by Landon Ronald, Woodman, Leoni, Carrie Jacobs-Bond, Brahms, Ward Stephens, old airs by Dr. Arne, Lotti and Handel and modern American songs by Hallett Gilberté, James Rogers, Harriet Ware and Edwin Schneider. Her accompaniments were played by Melina Harvey, with the exception of the group of songs by Hallett Gilberté, in which she had the assistance of the composer at the piano. This group included Mr. Gilberté's "A Rose and a Dream," "Spring Serenade," "A Frown—a Smile," and "Ah, Love, But a Day."

Ludwig Becker's Chicago Recital

CHICAGO, March 28.—Among the many pleasant musical events this season, under the auspices of the Columbia School of Music, it would be difficult to recall one superior to the violin recital of Ludwig Becker, associated with Arthur Grandquist, pianist. The Violin Sonata of Richard Strauss, the Serenade of Bach and the Concert Piece by Max Bruch were played in such a manner as to inspire a recall. Several selections by Fritz Kreisler were also given a splendid reading. C. E. N.

Cologne will again have a festival opera week in June.

GERMAN CLUBS SEEK THIS AMERICAN SINGER

Henrietta Wakefield, the Metropolitan Soprano, Has Attained Much Success at "Sängerfests"

Henrietta Wakefield, the American soprano of the Metropolitan Opera, has been engaged as soloist for a concert to be given by a chorus of German clubs in Cleveland this Spring. She is also to sing in a performance of "Das Lied von der Glocke," which is to be presented by the Milwaukee Musik Verein, assisted by the Theodore Thomas Orchestra.

There are really few American born singers who win favor with the German



Henrietta Wakefield, Metropolitan Opera Soprano

clubs, but Mme. Wakefield is an exception. In her appearance last Summer in Milwaukee, where the National Sängerfest was held, she was one of the singers who created genuine enthusiasm by her rendition of German arias and songs. German choral conductors, who were present and heard the young soprano, noted her success in this line, which in a large measure accounts for her many engagements with the German clubs and the great demand for her singing.

Following the Milwaukee concert Mme. Wakefield will go West, where she will sing in other concerts and at some of the festivals in that part of the country.

During the five months of grand opera in New York Mme. Wakefield has sung on an average of four times a week, including the Sunday night concerts. Among the operas in which she assisted were "Die Walküre," "Lohengrin," "Tannhäuser," "Parsifal," "The Bartered Bride," "Ariane et Barbe-Bleue" and "Lobetanz." Her appearances at the Sunday night concerts have been frequent and her group of songs enthusiastically received. At two of the concerts she sang the contralto parts in ensemble numbers with Gluck, Martin, Amato and de Pasquali.

Young Woman Organizes and Directs Orchestra

MILFORD, CONN., March 23.—Maud Vernon Wilcox, a young woman of this city, who secured her musical education at the Yale Conservatory, has organized an orchestra which now consists of sixteen pieces and which she directs in its concerts. An ambitious program containing works of Grieg, Dvorak, Schubert, Mozart and others was given a splendid performance at the orchestra's appearance last night. Miss Wilcox conducted in a serious and capable manner and the orchestra played very well. Mrs. G. B. Clark, soprano, and Athalia Munson, contralto, were the soloists.

BEATRICE McCUE

CONTRALTO



Herald Dispatch, Utica, N. Y.—The singing of Miss McCue was very pleasing. She has a rich mezzo voice and she sings with fine expression. Her rendition of the beautiful solos of Verdi's Requiem always suggested the reverence which the music should inspire.

News, Passaic, N. J.—Miss McCue sang the rôles of Siebel and Martha. Miss McCue is good to look upon and her voice is as fresh and lovely as a flower. She sang with consummate smoothness and art, her rich contralto charming everyone.

Times, Reading, Pa.—The voice of

Miss McCue, too, is most beautiful. She not only is a thorough master of technique, but has the voice to carry it to perfection.

New York Press.—The principal singer was Beatrice McCue, who has a good contralto voice which she used well.

Herald, Reading, Pa.—Miss Beatrice McCue, a contralto, assisted in the performance and her work was a success and much appreciated. Her voice was genuine and beautiful. Time and time again she was encored.

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The Tribune—But perhaps the heartiest praise of all should be given to Mr. Ruysdael; * * * yesterday the singer revealed himself as a true bass, of voice both rich and resonant, while, in addition, his dramatic impersonation was more than usually effective. Mr. Ruysdael will undoubtedly become a most useful member of the company.

The Press—More than a word of praise is due Basil Ruysdael. * * * A remarkably satisfactory impersonation of *Hunding*.

The Sun—Mr. Ruysdael was an excellent *Hunding*.

The Times—And especially notable was the excellence and clearness of his diction, in which few of his companions equaled him.

The Evening Post—Mr. Ruysdael was a gigantic and satisfactory *Hunding*.

The Standard Union—This *Hunding* was a masterpiece last evening as given by Basil Ruysdael, dark, sinister, portentous. As a portrait it rose far above.

The Daily Eagle—Basil Ruysdael's voice and form well fitted him for the part of *Hunding*.

DOES DENVER PREFER MUSIC SENSATIONALISM?

That Is the Charge Made Against It—Bauer's Program Enjoyed—Prizes in Competition Awarded

DENVER, March 19.—Harold Bauer appeared in recital last evening before an audience which, while not great in numbers, nevertheless included most of the local musicians and ardent music lovers. It was Mr. Bauer's third appearance here during the last few seasons, so our public may not plead ignorance of his powers in explanation of the small attendance. One is, reluctantly, forced to conclude that this public prefers its musical art mixed with a goodly seasoning of sensationalism, and so the "safe and sane" artist of Mr. Bauer's type does not make a popular appeal. I should call the program that he offered rather academic and not calculated to stimulate any unusual anticipation. It comprised Mendelssohn's Prelude and Fugue in E Minor, op. 35, Mozart's Sonata in F Major, the Schumann Symphonic Etudes, Chopin's Nocturne in E Major and Scherzo in C Sharp Minor, the Gluck-Sgambati Melody, and the Liszt "Mephisto" Waltz, which isn't such a "devil" of a waltz after all. Mr. Bauer played with that fine artistic symmetry that always characterizes his performances. One rarely encounters such self-effacement in the modern artist. Bauer seems to approach the work of each composer with impartial reverence, intent only upon giving it interpretation in the spirit of its creator. He was enthusiastically received and added three extra items as encores.

The judges appointed to pass upon compositions by Colorado composers submitted in competition for prizes offered by the Denver Center, American Music Society—Arthur Foote of Boston, Ernest R. Kroeger of St. Louis and Dr. H. J. Stewart of San Francisco—submitted their verdict a few days ago and awards were made at last Saturday's meeting of the society's board of directors. It was found that in the song division Oren S. Kelso of Denver took the prize with "The Road," while Dr. Zdenko von Dworzak, also of Denver, received honorable mention for his "The Same Song." In the piano division "Evening Song," by W. Maag Notlef of Denver, was given the prize, while honorable mention was bestowed upon a "Song without Words" by Kajetan Attle of Denver. In the violin class Dr. Dworzak took the prize with his "Prelude," while Marie Lutzer of Ft. Morgan received honorable mention for her "Memories of Madrid."

The contest is regarded as a successful initiative in this direction, and it is the ambition of the society to offer still more stimulating prizes in the future. Several of the manuscripts submitted, while failing to receive the verdict of the judges, reveal decided creative talent and better things may be expected from their authors.

Lola Carrier Worrell, the talented Denver composer, has completed some charming new songs, which will soon be introduced by singers of note. One is a particularly vivacious and telling waltz song written for Bernice de Pasquali and another song is dedicated to Mme. Jomelli. J. C. W.

Augusta Cottlow Gives Piano Recital in Jacksonville, Fla.

JACKSONVILLE, FLA., March 20.—For the first time in several years Augusta Cottlow, the American pianist, made her appearance in Jacksonville under the management of Foster and David, on March 18, scoring a genuine triumph in a diversified program. An interesting number was the Busoni arrangement of Bach's Chaconne for violin, which was most artistic as a piano piece when played by Miss Cottlow. The MacDowell Sonata "Tragica" was the most pretentious selection on the program, and the performance of the young pianist in this number was a brilliant achievement. At the close of the sonata Miss Cottlow was enthusiastically recalled and she gave the same composer's "To a Water Lily" as an encore. Groups of Chopin and Debussy and two Russian numbers completed the evening's program.

Cecil Fanning in Austin

AUSTIN, TEX., March 23.—The members of the University Club and their guests enjoyed an artistic program Thursday by Prof. Alexander Ludwig, pianist, assisted by Miss Edelen, vocalist, and Lucile Brown, violinist. A large audience heard Cecil Fanning, baritone, on Tuesday. His accompaniments were played by H. B. Turpin and a varied and very artistic program was given. Mr. Fanning's appearance was under the auspices of the Amateur Musical Club. G. M. S.

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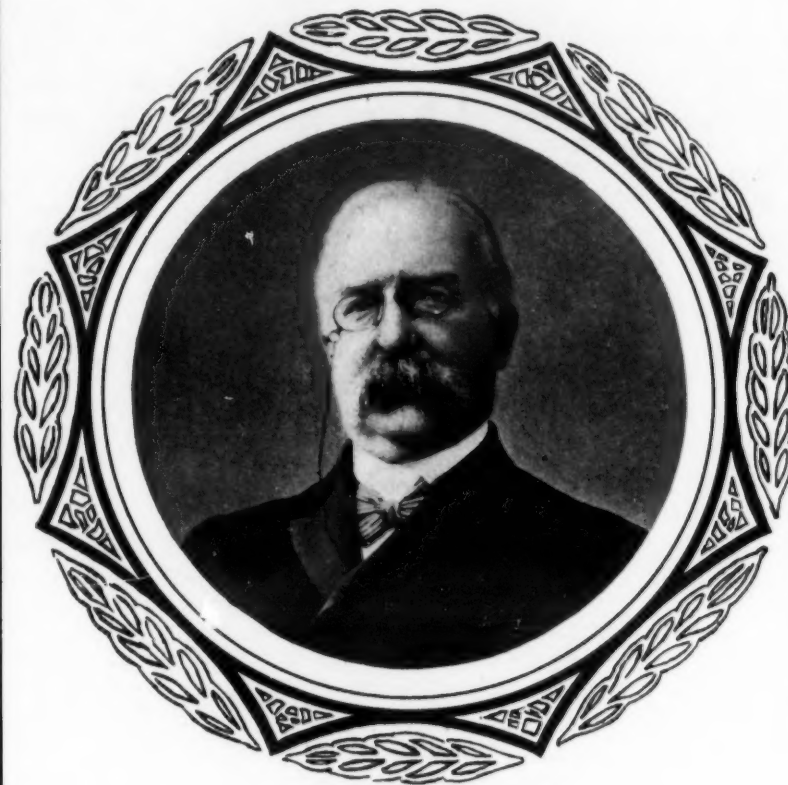
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AMERICAN SOPRANO'S MUNICH DEBUT

Kansas City Girl Received with Favor—Henri Marteau Introduces a Novelty—Still No Conductor for Munich Opera How the Germans Lead Us in the Matter of Chamber Music

Bureau of Musical America,
Munich, Sophien Strasse, 5 C,
March 21, 1912.

A MOST remarkable thing occurred here a few evenings ago. The Munich Quartet had announced three numbers for its last concert, but after rehearsing them and finding that the program would be too lengthy concluded to perform only two. This noble act of renunciation was gratefully commented upon by the press, and I allude to it so that the rare example may be brought to attention in other parts of the world. During carnival time Ferdinand Löwe shocked the pedants by placing the "Fledermaus" Overture on the list of selections of one of his symphony concerts, but his action was heartily approved, and one very prominent critic suggested that music of that kind should be heard much oftener, for it would serve to lighten and diversify programs that are unusually severe and heavy.

Sarah A. Wilder, soprano, of Kansas City, who has been studying in Europe for the last four years, latterly with the American teacher, Kate Liddel, of this city, made her debut in concert last week. Miss Wilder's interpretations of songs by Brahms and Schubert were received with great favor. Her singing evinced no small share of musical intelligence, and when certain inequalities in the higher registers of her very pleasing voice are corrected she should easily attain a prominent position on the concert stage.

Our German friends are fond of denouncing the barbarous Americans for stealing "Parsifal," performing it on an operatic stage, thus doing violence to the master's intentions, etc., etc. Well, while strolling on the crowded promenade at Meran the other afternoon I heard the *Kurorchestra* perform the "Good Friday Spell" music, bells and all. And the Widow Wagner gets her rake-off just the same!

Henri Marteau was the soloist at last Monday's subscription concert of the Konzertverein. The eminent violinist, who combines the elegance of the French school with the depth and sound musicianship of the German, was accorded a most hearty welcome. His selection was a new concerto by Leander Schlegel, which, in spite of some interesting episodic passages, did not impress one as a work of marked originality. The audience applauded it rapturously, but that, I think, is entirely to be accounted for by Marteau's splendid playing. Another novelty of the evening was a Scherzo for orchestra by Camillo Horn, a fluent, graceful and cleverly instrumentated opus, which made no exacting demands upon one's attention and which, surely, would never have been written had Herr Horn not exhaustively studied Wagner and Bruckner.

Several years ago I first heard Mark Hambourg, the Australian pianist, and was impressed and fascinated by his tremendous power, his big full tone and his rather unbridled temperament. These qualities were

all in evidence at the recital which he gave here at the Four Seasons recently. As an interpreter Mr. Hambourg has not perceptibly broadened or deepened his art in any way, for the virtuoso still stands in the way of the artist. Pity 'tis, for his pianistic gifts are certainly out of the common. His seems to be a case of what the scientists call "arrested development." Nothing more unsatisfying than his Chopin playing (the Sonatas in B Minor, op. 53, and B Minor, op. 58) can well be imagined. On the other hand, in a ballade of Grieg, Cyril Scott's "Lotus Land" and Negro Dance and the Prelude Sarabande and Toccata of Debussy he was triumphantly successful.

One of the greatest advantages offered to the student residing in almost any of the large German cities lies in the opportunity to become acquainted with the masterpieces of chamber music. In this respect no American city, not even New York or Boston, can at all compare with Munich, for example, in the number of concerts, or, barring one, or possibly two organizations, in the quality of the performances. During the six months of my residence in the Bavarian capital there have been heard such quartets as the incomparable Bohemians, the Muendiner, the Hungarians, the Brussels and one from Paris, besides some of lesser importance. A trio from Stuttgart, with the admirable Max Paur as pianist, the Beethoven evenings of Lamond and Kreisler, and the delightful sonata evenings of Arthur Schnabel (piano) and Carl Flesch (violin) must be added to the list, which is by no means exhausted by the names mentioned. And if you are content to stand you may enjoy any of these feasts for the sum of twenty-five cents.

Alas and alack-a-day, Bruno Walter will, after all, not come to Munich as first conductor of the Opera. The princely intendant of Vienna positively refuses to release him, though he will be permitted to conduct this Summer's Wagner and Mozart performances. Nearly a year has passed since the death of Felix Mottl, and no successor to that great conductor has yet been found. It was at one time hoped that Richard Strauss would come to the rescue, but the honors of leadership seem no longer to have any attractions for him. Even in Berlin he nowadays wields the baton quite infrequently.

Heinrich Hensel has just been engaged to sing *Parsifal* at Bayreuth this Summer. As he is only thirty-eight years of age he is probably the youngest singer to whom the rôle has ever been entrusted.

JACQUES MAYER.

Hadley Orchestra Concert for Library Fund

SAN FRANCISCO, March 25.—The San Francisco Orchestra's special concert for the fund to be set aside for the music library, given last Friday afternoon, brought but one disappointment—a fewer number of subscribers to the \$4 seats than was anticipated, which made the smallest audience downstairs than has been seen this season. The balconies were filled. The orchestra, under Henry Hadley, gave a performance of Tchaikowsky's Symphony No. 6 and the "Don Juan" Tone Poem of Strauss that attested the rapid strides

which have been made towards a high standard of excellence since its organization.

Tetrazzini, though not in her best form due to a recent throat affection, sang charmingly. Mr. Hadley has been re-engaged for three more years by the Musical Association. R. S.

Young People's Educational Concert in Berkeley

SAN FRANCISCO, CAL., March 25.—In Berkeley, Cal., the fourth concert of the second season of the "Young People's Concerts" took place recently, Paul Steindorff and his orchestra giving the following program: Overture, "Martha," Flotow; "Artist's Life," Strauss; "Andante con Variazione," from the "Surprise" Symphony, Haydn; "Grandma's Spinning Wheel," Gillet; "Minuet and Barcarolle," Offenbach,



W. S. B. Matthews

DENVER, April 2.—W. S. B. Matthews, the noted authority on music, died here yesterday, after being stricken on the train while en route to Denver from Dallas, Tex. Mr. Matthews had returned here with the intention of taking up a permanent residence, after some months spent in Dallas, revising the correspondence courses of the Columbia Conservatory of Music. For twenty-six years Mr. Matthews was the organist in the Centenary Methodist Church, Chicago. He was the music critic of the Chicago *Record-Herald* and *Tribune* between 1877 and 1887, and was the author of numerous important books on musical subjects.

Henrietta Markstein

Henrietta Markstein, fifty years old, died March 31 in the Montefiore Home, New York, of tubercular meningitis. She was an accomplished pianist, who first played in public when she was a child. Her home was at No. 227 West 140th street. Fifteen years ago she appeared at the Metropolitan Opera House, where she accompanied Diego di Vivo.

Julian Ropique

PARIS, March 30.—Julian Ropique, generally known as Juliani, professor of singing, died to-day at the age of eighty-seven. Large numbers of American girls were his pupils during the last fifty years, and he was beloved by all. He always flattered his pupils, advanced money to would-be prima donnas and helped poor and deserving students.

Carl F. Hjerpe

NEW BRITAIN, CONN., March 29.—Carl F. Hjerpe died yesterday at his home here. He was twenty-five years of age and a fine musician. He gave lessons as a music teacher and was organist of the Swedish Bethany Church. W. E. C.

Mrs. Rachel Walth

Mrs. Rachel Walth (Rachel Franko) died on March 3 in the German Hospital, New York. Mrs. Walth had been a successful contralto, having studied with

and "Marche Militaire, No. 1," Schubert. The "Young People's Concerts" is a movement originated by William Edwin Chamberlain, who succeeded in interesting the Board of Education of that city in the worthy cause of bringing before hundreds of children the best music, by frequent performances of professional musicians, at the smallest possible price of admission. The Board of Education, recognizing the importance of this proposition allows subscription tickets to be distributed among the public school pupils at the rate of ninety cents for the six concerts of the season. Such artists as David Bispham, Sousa and his band, Pepito Arriola and others have appeared in recital, and among the local artists are the Minetti Quartet, Mr. and Mrs. John Marquart, violin and harp; Mrs. Grace Davis Northrup, soprano; Mrs. Alma Winchester, soprano, and Eugene Blanchard, piano. R. S.

Viardot-Garcia in Paris. She was a sister of Nahan, Sam and Jeanne Franko and had appeared with them in concerts. In addition Mrs. Walth was an accomplished pianist and violinist. She had a large acquaintance among musical people on both sides of the Atlantic.

Oscar Bach

MILWAUKEE, March 25.—Oscar Bach, a leader in Milwaukee musical circles and member of a noted family of musicians, died after a short illness of typhoid fever, aged forty years. Mr. Bach was a versatile musician, but excelled on the xylophone. He was the eldest son of George Bach, Sr., and a nephew of Christopher Bach, Milwaukee's "grand old man" of music. M. N. S.

George Frederic Robinson

George Frederic Robinson, a prominent New England musician, died March 22, in New Haven, at the age of seventy years. Mr. Robinson was the dean of New England musicians, having played in Felsburg's Band at the time of the Civil War. For many years he was organist in Center and Calvary Baptist Churches, in New Haven, and he was largely instrumental in the organization of the New Haven Symphony Orchestra. Although he was an excellent trombone player and skilled in various other instruments, Mr. Robinson always preferred the piano. For a decade or so he conducted the music at the Yale commencement exercises.

Enrico Alfieri

CHICAGO, March 29.—Prof. Enrico Alfieri, for twenty-two years the Italian teacher on the faculty of the Chicago Musical College, died suddenly last night in his apartment, Michigan avenue and Peck place. Mr. Alfieri had been suffering from heart trouble for a number of years. The son of an Italian Count and general in the army, Signor Alfieri came from one of the most prominent families in his native country. His older brother was killed while serving as a captain in one of the Italian campaigns and the title descended to Mr. Alfieri. He notified the Italian government that he would rather remain in America, and gave the title to his cousin and the estate to his sisters, who lived in Rome. He was fifty years old, and unmarried. Signor Alfieri knew and was known to more operatic artists than probably any other man in Chicago. Caruso never came to Chicago but he hunted up "Alfy," as he was familiarly known, and the great tenor missed many society affairs in order to visit "picture shows" with his friend. Mr. Alfieri was one of the most faithful members of the Chicago Musical College faculty, on which he served for more than two decades.



BERTA MORENA

Dramatic Soprano of Metropolitan Opera House

Her impersonation of Elizabeth called "unequaled on contemporary stage."

It was easy to condone the vacillations of the Wagnerian hero as one watched the two beautiful exponents of Elizabeth and Venus. Nothing could well have been more alluring than the Venus of Olive Fremstad, the embodiment of the passionate, or more touching than the Elizabeth of Berta Morena, who seemed all purity. Fremstad was the artistic complement of Morena and Morena of Fremstad in the scheme of femininity. The sweet soprano of Mme. Morena delighted one by its virginal quality. The clear enunciation of both artists added greatly to the pleasure of the audience.—*New York American*.

This impersonation was pointedly contrasted yesterday afternoon with the Elizabeth of Berta Morena, which had an exquisite tenderness in characterization and in the delivery of the music.—*Sun*.

Venus is as much one of the heroines of "Tannhauser" as is Elizabeth. With Olive Fremstad as Venus and the royal and lovely Morena as Elizabeth poets sturdier than Tannhauser would have lost themselves in a labyrinth of conflicting emotions. The two of them formed an admirable

contrast in belief, temper and attitude to life.—*Morning Telegraph*.

A fine "Tannhauser" performance gave opportunities for Olive Fremstad and Berta Morena to reveal their art in the rôles of Venus and Elizabeth respectively.

A more beautiful, a more captivating Venus than Olive Fremstad, whose voice rang out yesterday in all its familiar glory, it would be difficult to imagine; a more heroic and finely elaborated portrayal of the title rôle than Slezak's would be hard to find. But it was Berta Morena's penetrating, poetic and artistically flawless study of Elizabeth that added more to the success of the performance than any one single feature of the afternoon. Mme. Morena's extraordinary histrionic art perhaps has not its equal on the contemporary operatic stage. Her portrayal of Elizabeth yesterday, however, brought even more moving revelations of the power she has of immersing herself in a character, of seizing every detail, every shade of feeling, every nuance of expression, be it ever so elusive, that the part permits.—*Press*, N. Y.



Public Concerts by David and Clara Mannes

Mr. and Mrs. David Mannes are making a departure this year in giving a Spring series of public recitals in New York, in place of their private series, which have been so successful in the past. An interesting feature of these concerts will be two special programs for the young listener, which will be played on April 12 and 19. The other program of the series, on April 15, will be devoted to three modern works by German, Italian and American composers. The Suite, "Im Alten Styl," by Reger, and the Wolf-Ferrari Sonata Movement were both played for the first time in public by Mr. and Mrs. Mannes at their Belasco Theater series this Winter, and were received with enthusiasm. The American novelty is a Sonata in manuscript by Daniel Gregory Mason, the writer and lecturer on musical topics.

Left Trust Fund to Complete Violinist's Education

PHILADELPHIA, March 26.—A trust fund, amounting to \$10,000, has been left Domenico Bove, the young violinist, for the completion of his musical education, by the will of Mrs. Joseph Drexel. Young Bove was a protégé of Mrs. Drexel, who discovered him when he was eleven years old, playing here as a street musician with his father. She undertook his musical education and after four years' instruction with local teachers sent him abroad, where he has been studying with Prof. Ottaker Sevcik, director of violin in the Vienna Royal Academy, a former instructor of Kubelik. At Bove's public concert in Vienna, which was attended by many great violinists, he was pronounced the wonder of the age. Bove expects to make a tour of the continent, following his graduation next year before returning to America.

Two Quartets in Brooklyn Concert

The Schubert Quartet appeared at the Knickerbocker Field Club, Brooklyn, on Wednesday evening, March 20, assisted by the Williams String Quartet. The vocal quartets included selections from Flotow's "Martha" and Verdi's "Rigoletto" and Orlando Morgan's Song Cycle, "In Fairy Land." These were sung with admirable finish and fine tonal balance, and made a splendid impression. Moir's duet, "Over the Heather," was well sung by Mildred Graham Reardon, soprano, and George Warren Reardon, baritone, while Florence LaSalle Fiske, contralto, sang Hawley's "In a Garden" and Forrest Robert Lamont, tenor, was heard in Hildach's "Spring." The Williams String Quartet gave a satisfactory performance of an Allegro by Bazini and an Andante by Mozart.

For Better Music in Pittsburgh Schools

PITTSBURGH, March 27.—A resolution was introduced by James I. Buchanan at the meeting of the Board of Public Education yesterday directing the attention of the superintendent of schools to the music in the schools. Mr. Buchanan said he understood that the school music was of the ragtime variety and not up to standard and that music of a better class should be introduced. The matter was placed in the hands of the committee on instruction.

AFTERNOON OF GRAND OPERA FOR CHARITY

Many Artists of Distinction Lend Aid to New York Institution in a Brilliant Program

A concert for the benefit of the Little Mothers' Aid Association was given at the Harris Theater, New York, on March 29, with a number of prominent artists in a program which was described as "An Afternoon of Grand Opera." The program, with the exception of the instrumental numbers, was made up chiefly of operatic arias, with André Benoist as an efficient accompanist.

Florence Hinkle, the popular soprano, made one of the successes of the afternoon with her artistic delivery of "Depuis le jour" from "Louise." The audience applauded insistently, but a no-encore rule prevented her from adding an extra number. Later in the program, however, she scored with the Bach-Gounod "Ave Maria," the violin obbligato being played by Albert Spalding in his usual finished manner.

In spite of the confusion created by a late-arriving audience Mr. Spalding gave a good performance of a Minuet-Gavotte by Veracini, Schubert's "Moment Musical" and Rondo in G. He was heartily recalled after the latter number.

There was a surprise for the audience in the presence of Ellen Beach Yaw, who made her reappearance in New York after a long absence. The noted coloratura soprano made a fine impression with her brilliant singing in the Polonaise from "Mignon" and "Caro Nome" from "Rigoletto."

The Manhattan Ladies' Quartet, composed of Irene Cumming, Mabel Meade Davis, Annie Laurie McCorkle and Annie Winkopp, gained much appreciation for their well-blended vocalization in the "Spinning Song" from "The Flying Dutchman." Alfred G. Robyn showed pianistic skill in a Fantasia by Iljinsky, and he was also the able accompanist and director of a mixed quartet in "The Song of the Soul," by Briel, and the "Rigoletto" Quartet.

Giacomo Ginsburg, the baritone, was applauded for his singing of the Prologue to "Pagliacci" and other operatic selections.

Fritz Bruch, the cellist, played the melodious *Andante* from Golterman's A Minor Concerto with pleasing results and he displayed contrasting powers in Popper's Hungarian Rhapsodie.

Other praiseworthy performances were Neide Humphries' rendition of arias from "Bohème" and "Don Pasquale"; Mary Jordan in "O Don Fatale" from "Don Carlos"; Mary Porter Mitchell in an aria from "Samson et Dalila"; Idalia Ide with "Ah fors è lui" from "Traviata," and Greta Casavant in two arias from "Carmen."

Typhoid Fever Works Change in Soprano's Voice

ROME, March 23.—Typhoid fever is the latest medium for voice changing. Last year Dorothea MacAlister MacVane, the young American prima donna, was a dramatic soprano. Now her voice is that of a light soprano, and she is able to sing an octave higher than formerly. Miss Mac-

Vane made her Italian debut last year, when she was threatened with an attack of typhoid fever, and it was following her illness that she discovered her voice had changed. She is much elated at the change and says she intends to cultivate her "new" voice before accepting any of the tempting offers which have been made her.

CHICAGO OPERA TEACHERS TO OPEN A BRANCH ABROAD



—Photos by Matsene

Mr. and Mrs. Theodore S. Bergey, of the Chicago School of Opera

CHICAGO, March 30.—Theodore S. Bergey and his wife, Ethel Suterlin Bergey, of Bergey's Chicago School of Opera, expect to go to Berlin or Paris this Summer to open a branch of their Chicago institution. It has long been their desire to establish a school abroad where their students could study under teachers both in this country and in Europe. The Chicago school is to be enlarged and new members added to the faculty. Mrs. Bergey, who is a graduate of De Pauw University and studied under William H. Sherwood, has spent considerable time in Milan, Paris and Berlin, studying operatic music in those cities, gaining thereby a good basic knowledge of French, German and Italian operas.

Choir Engagements for Mr. Merrill's Pupils

BOSTON, April 1.—Among the pupils of Leverett B. Merrill who are to take important church positions to-day are Mrs. Lafayette Goodbar, soprano, and Mrs. L. M. Child, contralto, who have been engaged for the Baptist Church Quartet, Brookline; George Hiller, bass, who is to go to the North Avenue Congregational Church, Cambridge; J. Russell Abbott, tenor, who goes to the Union Church, Boston, and Mrs. Arthur Leavitt, soprano, who will join the quartet at the First Unitarian Church, Salem, Mass. Mr. Merrill numbers among his former pupils a large list of church singers who are now holding excellent positions in various parts of the country. He is himself a bass soloist of note and is a member of the quartet at the Old South Church, Boston. D. L. L.

Refuses to Sing in Mascagni's Music Hall Production

ROME, March 23.—Because she refused to go to London and sing in Mascagni's tabloid version of "Cavalleria Rusticana," in the music halls of that city, Maria Farneti, one of Italy's foremost singers, and a noted beauty, has won the displeasure of that much troubled composer. It is a dull week when Mascagni does not become involved in or is not the cause of some altercation.

Janpolski Engaged for Carolina Music Festival

Albert Janpolski, the Russian baritone, has been engaged for the Music Festival at Spartanburg, N. C., on May 24. Mr. Janpolski is to sing the part of *Valentin* in "Faust," which will be presented in concert form.

COMPOSERS AID LANHAM IN HIS ANNUAL RECITAL

Huhn and Russell Accompanists for Their Own Songs—Trio of Vocal Soloists Also Assists

McCall Lanham, the baritone, of the faculty of the American Institute of Applied Music, presented his annual New York recital at the Hotel Plaza on March 28 with two special features of much interest. These were the presence of two American composers, Bruno Huhn and Alexander Russell, as the accompanists for groups of their own songs, and the assistance of Edith Chapman-Gould, soprano; Corinne Welsh, contralto, and John Barnes Wells, tenor, in a presentation of Liza Lehmann's song cycle, "In a Persian Garden."

Mr. Lanham opened the program with a group of French numbers, beginning with "Ces airs joyeux," from Debussy's "L'Enfant Prodigue." Hüh's "J'ai pleuré en rêve" was especially appreciated. In "Soleils couchants," by Mercier, and "Je pense à toi," by Gramm, the interpretation of the baritone was excellent.

The three artistic songs by Mr. Huhn were his setting of "I Arise from Dreams of Thee," "Proposal," in the applause of which the composer was compelled to share, and "A Secret from Bacchus," which was most pleasing.

With Mr. Russell's three Songs, "When I am Gazing in Thine Eyes," "The Sacred Fire," with its deep emotional feeling, and the melodious "Sunset," Mr. Lanham also made a strong impression.

The presentation of "A Persian Garden" by the four singers was marked by sympathetic ensemble work and musicianly interpretation of the various solos. Notably effective were Miss Welsh's solo, "The Worldly Hope," the soprano-tenor duet of the quatrain, "A book of verses underneath the bough," Mr. Lanham's singing of "Myself When Young," Mrs. Gould's pure vocalization in "I Sent my Soul through the Invisible" and the tenor solo, "Ah, Moon of My Delight," which was beautifully sung by Mr. Wells. Mr. Huhn played the accompaniment with his accustomed understanding. K. S. C.

Augusta Cottlow Returning to New York

Augusta Cottlow, the pianist, who has been touring the West, will return to New York for her recital at the Belasco Theater on Sunday afternoon, April 21, under the management of Foster & David. The program will contain numbers by Bach, Chopin, MacDowell, Debussy, Rachmaninoff and Liapounoff. Two of Miss Cottlow's most recent appearances have been in Decatur, Ill., where she played in the auditorium at James Milliken University, and in Bloomington, Ill., where she was assisted by Charles W. Clark. On both occasions Miss Cottlow played before large audiences and won many recalls. Her fine tone, as well as her well-developed technique and mature musicianship, brought forth special comment.

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—Subsidy for the Costanzi—Mischa Elman's Recitals—Bonci
Discusses Metropolitan Opera Conditions

ROME, March 16.—The best concerts which we have had recently in Rome were those conducted by Vittorio Gui at the Augusteo. He has been giving a variety of compositions, all of which have been much prized by the public. We had the Mozart G Minor Symphony, the "Death and Transfiguration" of Strauss, the "Children's Corner" of Debussy, the "Doll's Serenade" and the "Cake-Walk" of the same composer, the Prelude of the third act of "Ariane et Barbe-Bleue" by Paul Dukas, the same composer's "Apprenti Sorcier," the Concerto in F by Handel, the First Symphony of Beethoven, bits from the "Rosamunde" of Franz Schubert, the Elgar Variations and some minor numbers. The "bits" or "pezzi" from Schubert's "Rosamunde," namely, the pastoral "intermezzo" and "Danza," still light and fresh, were much appreciated, as also were Edward Elgar's vigorous "Variations." The Englishman is now hailed in Italy as the only living composer of his country who deserves the title of a great master. That is what is said of him by Alberto Gasco, the able music critic of the *Tribuna*, who is also a composer. It may console Sir Edward Elgar for certain attacks made on him in Turin.

Gasco, whom I have just mentioned, has had considerable success at Elberfeld, in Germany, with his "Scherzo orgiastico" and "Presso il Clitunno," both strong compositions. They were played at a symphonic concert recently in the Johannisbergs Saal of Elberfeld, conducted by Hans Hay, one of the leading Kapellmeisters in Germany. Gasco's music is thoroughly Italian. His friends in Rome are proud of him and wish him every success. If he can combine the two crafts, that of music critic of an important daily paper and that of successful composer, he will be a lucky man.

On March 14 there was the usual commemorative service at the Pantheon for King Humbert of Italy, who was assassinated several years ago at Monza, near

Milan. The mass selected for the occasion was by Vincenzo Pellegrini, who in his lifetime was director of music in the Milan Cathedral. He was a close imitator of Palestrina. The Mass was ably conducted by Maestro Tibaldini. The King, Victor Emanuel III, the Queen and most of the members of the royal family of Italy were present at the Pantheon at the ceremony, which was imposing. It was while they were going to this ceremony that the attempt on the life of the present King was made.

At the Costanzi we have had revivals not only of Meyerbeer's "L'Africaine" but also of our old favorites, "La Traviata" and "Il Trovatore." In the "Traviata" Rosina Storchio and Tenor Marini were excellent. Mme. Storchio sang impressively and threw all her soul into the part of the heroine. In "Trovatore," a newcomer to Rome appeared in the person of Signorina Juanita Capella, who hails from the Argentine. She had a triumph in the part of *Leonora* and was well supported by the tenor, Scampini, and the baritone, Benedetti, both great favorites, the first for his excellent work in "Aida" and the second for his fine interpretation of the part of *Gabadeo* in Don Giocondo Fino's opera, "La Festa del Grano."

Subsidy for the Opera

The Communal Council of Rome voted by a large majority, on March 8, a subsidy of 80,000 lire per year to the Costanzi Theater for the purpose of assisting the directors of that establishment in carrying out their operatic program. Councillor Podrecca proposed—and his proposition was carried—that the directors of the Costanzi should guarantee to present during the season a new opera by an Italian composer, the work to be selected by a technical committee to be appointed by the Giunta or Communal Council of Rome. Signor Podrecca made a splendid speech at this meeting, in which he insisted on the necessity of fostering the lyric art in Rome, which had been rather backward in this respect, while other cities, such as Naples, Milan, Turin and Bologna, have been more generous in dealing with musical institutions.

Mischa Elman has been giving some concerts at the Augusteo which have been well attended and much appreciated. Elman is very popular here. At his last recital he was encored for his splendid execution of the "Sérénade Melancolique" of Tchaikowsky, and had to give several pieces not down on the program. He also played with fine finish the Concerto in E Minor of Mendelssohn, the "Album Blatt" by Wilhelmj-Wagner and "I palpiti" by Paganini.

At the same concert two young Roman composers were heard, namely, Alfredo Morelli and Edoardo Carabella. The first had composed a "Réverie" for full orchestra, which was well received. So, too, was Carabella's "Silenzio di Mezzogiorno" ("The Silence of Noon") from a lyric by Dante Gabriel Rossetti, for a small orchestra. The interesting concert was closed with the overture of Cherubini's "Gli Abencerragi," ably conducted by Maestro Molinari.

Bonci on Metropolitan Opera Conditions

The Philadelphia correspondent of *La Tribuna*, one of our principal papers in Rome, and the mouthpiece of the government, sends us a glowing account of the magnificent singing of Alessandro Bonci at Bethlehem, Pa., under the auspices of Steel King Schwab. The great tenor was accompanied by the Bethlehem Symphony Orchestra and sang "Il mio tesoro in tanto" from Mozart's "Don Giovanni" and "Una furtiva lagrima" from Donizetti's "Elisir d'amore," with his customary ability as a master of the lyric art. Commendatore Bonci, in reply to the interrogations of the *Tribuna* man, expressed himself as highly pleased with his sojourn in America, where he is splendidly paid and where the admirers of his art are numerous and enthusiastic. The *Tribuna* man pressed the Commendatore on the point of the alleged statement of the Russian tenor, Smirnov, that the Metropolitan of New York was practically in the hands of an Italian Camorra. The great tenor, replying to the query, said that he had no hesitation in declaring that Smirnov's alleged imputation was unjust.

"Gatti-Casazza and Toscanini," said Bonci, "perhaps on account of their delicate position, are anything but partial toward Italians." In further conversation Bonci declared emphatically that, for himself, he had never hinted at intrigues at the Metropolitan; that he had merely spoken of the difficulties encountered by new artists there, dating from time immemorial, and which Casazza and Toscanini, with the best intentions in the world, could not overcome, and will never, perhaps, be able to overcome. In conclusion the famous tenor said that he had some reasons to complain, but he had no grievance whatever against Gatti-Casazza and Toscanini. On the contrary, he said, they had all his esteem on both administrative and technical grounds.

According to a telegram to Rome papers the eminent pianist Paderewski has fallen on evil days. He has been seen at Lausanne and stated there that, owing to his superabundant generosity and the bad state of his business affairs, he was now practically pauperized, after having gained millions. He is going to South Africa to give concerts and will then be off to America, the land of the almighty dollar, where he hopes to retrieve his financial losses, but there will be no chance of hearing him in Italy, all plans and combinations to that effect having failed.

Busoni Writing Two Operas

Ferruccio Busoni, of Empoli, in Tuscany, who is now in Berlin, is writing two new operas, "Il Misterium" and "La sposa sorteggiata," or "The Wife Drawn by Lot." The "Misterium" is founded on a Persian story, and the other is taken from the "Fantastic Tales" of Hoffmann. The

latter is to be presented at the Hamburg Stadttheater on April 12. Busoni has written his own libretti.

At the San Carlo of Naples they have mounted Boito's "Mefistofele" with Tenor Palet, La Pucci, La Bertolucci and Basso De Angelis. With the exception of the latter the singers did not give satisfaction. They are now about to present at the San Carlo the "Salomé" of Strauss and a new opera by a young Italian composer, Guido Laccetti. It is called "Hoffmann" and obtained first prize from the Communal Council of Naples. Complaints are made of the great delay in presenting this prize opera to the Neapolitan public.

WALTER LONERGAN.

LECTURE ON "THE VIOLIN"

Florence Austin Enters New Field of Art with Gratifying Results

Florence Austin won a brilliant success in Sarasate's "Zigeunerweisen," Becker-Musin's "Réverie" and the Polonaise by Vieuxtemps in her appearance with the New York Liederkreis at Harvard University on March 10. Her beautiful tone and thorough musicianship were shown to the best advantage, and she was greeted with much applause.

On March 18, in Newark, N. J., Miss Austin appeared in an entirely different rôle, that of a lecturer and player combined. This was her first delivery of her lecture-recital, "The History of the Violin and Its Music," illustrated by stereopticon views and selections from the works of Corelli, Tartini, Ernst, Wieniawski, Vieuxtemps and others.

Miss Austin proved to be an interesting lecturer, giving the history of the violin's development, from its cruder forms, up to the great makers of the Cremona school. Her playing was equally illustrative of the progress of its music. She was listened to with rapt attention by a large audience.

Mme. Charbonnel and Dorothy Temple Plan Joint Recitals

BOSTON, April 1.—A series of concerts will be given this Spring by Dorothy Temple, soprano, and Mme. Avis Bliven Charbonnel, pianist, which will be of much interest, in view of the unique programs and the high standing of both artists. The combination is ideal in many respects. Miss Temple has a fine voice and exceptional personal charm, which goes so far nowadays in the making of artistic success. Mme. Charbonnel is a finished artist in every particular. She has played with all the important orchestras and other organizations in the country, and has toured with such distinguished artists as Sembrich, Constantino, Mme. Lipkowska and others. It is probable that Mme. Charbonnel and Miss Temple will continue their joint recitals next season. D. L. L.

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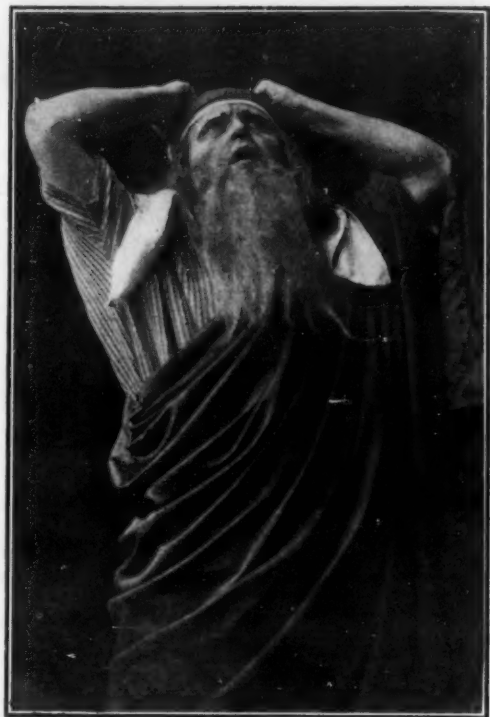
Graham Marr in Title Rôle at
Liverpool in First Performance
in That Form

The censorial ban having finally been removed, it was made possible to put Mendelssohn's "Elijah" upon the stage as an opera in England, and this was done in Liverpool, on February 21—the first time that the oratorio has been produced on any stage in this form.

Americans will be glad to know that it was an American, Graham Marr, who carried off the honors in the title rôle. The production was at Kelley's Theater, Liverpool, by the Moody-Manners Opera company, and awakened deep interest throughout England, as was evidenced by the fact that London and other important English cities sent representatives to hear it. This interest extended to the Continent as well, which also had representatives present.

There has long been strong opposition in England to the representation of Biblical subjects upon the stage, and the censorship has for many years prevented "Samson and Delilah" and other works on Biblical subjects from being heard in any other than concert form.

Mr. Marr received unusually high praise from the press. He is said, vocally, to have more than fulfilled all the requirements of the difficult part, and dramatically



Graham Marr, Who Sang Title Rôle of
"Elijah" in Its First Performance
as Opera

to have given a dignified and grandly heroic representation of the Prophet of Israel. Mr. Marr received his vocal training wholly in America, in New York.

scored a genuine success in her piano recital on March 12. Her model rendering of Mozart's D Minor Fantasia brought to mind the playing of Anton Rubinstein. Selections from the works of Beethoven received a treatment of equal worth. Compositions by Brahms, Chopin and four selections by her husband, Theodore Leschetizky, rounded out her program and were played in a manner that testified to her genuine musicianship.

The same large measure of success was attained by Ossip Gabrilowitch at his recital on the previous evening. The manner in which he infused poesy in a Bach Fugue and at the same time preserving its rigidity of style was most interesting. The pianist also distinguished himself as a Brahms interpreter.

Franz H. Ambruster, the American vocal teacher, presented a number of his pupils in a musicale, at which Oswald A. Olsen, Irene Karman and others did very well. Mr. Ambruster has a large following among the Americans.

Miss Matthew, a master pupil of Mme. Natalie Haenisch, distinguished herself as an interpreter of folksongs at another interesting recital.

Cordelia Lee, the violinist, who won much success in her last Dresden recital, again won high favor on March 12 when she played many pleasing numbers.

Winder Johnson shone at a concert on March 6, and her remarkable gifts caused much comment on the part of the critics as well as by the public.

Harry Field's pupils' recital proved to be a pleasing affair, Miss Seward, the Canadian girl, playing admirably. A. I.

Kneisels Play Farewell Chicago Concert

CHICAGO, March 25.—The Kneisel Quartet concluded its Chicago season with a concert on Sunday afternoon before an audience which filled the Music Hall. A notable feature was the departure from the usual form of Kneisel programs by the playing of such numbers as the "Italian"

Serenade, by Hugo Wolf, and a Bach solo for the cello presented by Wilhelm Willeke. The delicate atmospheric qualities of the Wolf composition were finely sustained by the Kneisels. In the Bach number Mr. Willeke displayed the smoothness of tone and comprehension of the composer's content which characterizes his playing. The opening number was the Schubert A Minor Quartet, the buoyant spirit of which was admirably reserved. In the farewell selection, Beethoven's Quartet in C Major, the Kneisel ensemble repeated its usual musicianly performance to the entire satisfaction of the audience.

ITALIAN PIANIST'S DÉBUT

Miss Migliaccio Assisted in Recital by
Mme. Longari and Max Jacobs

Gilda Longari Tanara, soprano, and Max Jacobs, violinist, were the assisting artists with Ginevra Migliaccio, pianist, in her New York début at the Waldorf-Astoria on March 19. Enrico Caruso sat in one of the rear boxes. The corridor was filled with flowers and the ushers were kept busy carrying bouquets to the various artists.

Mme. Tanara made a big success with her singing of "Il est doux, il est bon," from "Hérodiade," with Fernando Tanara as accompanist. In her impassioned delivery of the Massenet aria the soprano invested the text with such intensity of feeling as to make the selection tellingly dramatic. In spite of the continued applause Mme. Tanara refrained from adding an encore to a program which had received the late start characteristic of so many musical events in New York. The singer also scored strongly with a "Chanson Triste" by Duparc and Tosti's "Aprile."

Grieg's F Major Sonata was presented in a musicianly manner by Mr. Jacobs and Miss Migliaccio. The violinist came in for individual praise with his playing of Vitali's "Ciaccona."

The young pianist was warmly received in a trio of Chopin pieces and Liszt's Eleventh Rhapsodie.

"Patience" to Be Revived in New York

Gilbert and Sullivan's comic opera, "Patience," will be revived for a Spring and Summer production in New York by the Shuberts and William A. Brady. "Patience," which had its first production in London in 1881, is one of the best of the Gilbert and Sullivan works. Fritz Scheff will sing the title rôle, while other members of the cast will be DeWolf Hopper, Eva Davenport, George MacFarlane, Eugene Cowles, Arthur Aldridge, Violette Gillette, George Anderson and Josephine Dunfee.

American Soprano Makes Paris Début
in "Lohengrin"

PARIS, March 22.—The rôle of Elsa in "Lohengrin" was sung here to-night at the National Opera by Alys Lorraine, a young soprano of California, who made her Paris début and sang in a pleasing manner. Many of her countrymen were in the audience.

KUBELIK IN DETROIT
WITH PHILHARMONICStransky's New York Orchestra and the
Violinist Attract an Audience
of Great Size

DETROIT, March 24.—Josef Stransky and the New York Philharmonic Orchestra introduced themselves to musical Detroit in a most auspicious manner last evening. An audience such as has rarely been exceeded in size here packed the large Armory Hall to the doors. What with a Bohemian soloist, Jan Kubelik, the "New World" Symphony of Dvorak and Mr. Stransky at the conductor's desk, the evening's entertainment took on a decidedly Bohemian tinge.

Mr. Stransky's readings evidenced abundance of temperament and a fine rhythmic feeling, controlled by keen intellectuality and sterling musicianship. His sympathy with the work of his fellow countryman, Dvorak, was apparent from the *con amore* reading which he gave the symphony. Other numbers were the Weber Overture to "Der Freischütz," the lovely Grieg melody, "Letzter Frühling," and the "Love Scene," from Richard Strauss's "Feuersnot." The enthusiasm which the director brought from his men in this last number was contagious and the audience rewarded Stransky and the orchestra with stormy applause.

The appearance of Kubelik no doubt had much to do with the size of the audience. His numbers were the Mendelssohn Concerto and Saint-Saëns's exquisite Rondo Capriccioso. The violinist was much better disposed than at his former appearance earlier in the season, and his performance of the concerto was marked by a warmth of motion such as does not invariably characterize his playing. Recalls were numerous after this number and the Saint-Saëns Rondo, and the artist finally responded with an encore.

Mrs. Eleanor Hazard Peacock gave her annual song recital on March 20. Her selections included numbers by Pergolesi, Beethoven, Campa, Caccini, Brahms, Cornelius, Arnold Mendelssohn, Sigurd Lie, Ponchielli, D'Albert, MacDowell and Bernberg, besides several folk songs. Mrs. Peacock's singing revealed, as usual, careful study, temperament and enthusiasm. Detroit will lose one of its best singers when Mrs. Peacock leaves this summer for Paris, where she will study with Jean de Reszké. E. H.

Flonzaley Quartet in Concert for Charity

The Flonzaley Quartet was heard in a concert of chamber music at the Hotel Plaza, New York, on Tuesday afternoon. An excellent program, played in the Flonzaleys usual brilliant manner, including selections from works of Mozart, Dvorak, Glazounow and Sammartini. The concert was given for the benefit of the Children's Charitable Union, and a good sized sum was realized.

Maggie Teyte reappeared in London after her return from America at the last Chappell Ballad Concert for the season.

AMERICAN ARTISTS TO
THE FORE IN DRESDENLeon Rains, Basso, Sings Songs of
Becquet with Fine Effect—Concerts
and Recitals of Note

DRESDEN, March 17.—An evening devoted to the compositions of Roland Becquet, the prominent young American composer, displayed his creative powers brilliantly. His work is along the lines of Debussy, recalling the French school. Among those who took part in the entertainment was Leon Rains, the American basso, whose performance bore the stamp of a mature and finished artist. Herr Turnau was the tenor soloist and Felix Wernow played the piano compositions.

American "Musical Literature," in so far as it related to piano compositions, was the subject for the last lecture by Prof. Otto Schmid and Mrs. Tangel-Strik. Beginning with Foster and the national songs sketches were given of John Paine, Horatio Parker, Arthur Foote, Stillman-Kelley, MacDowell and others. The talks were illustrated by the playing of various piano numbers. A great many Americans were present.

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MUSIC AND SUBJECTIVE MIND

Otto Kahn Falls Upon an Important Discovery—The Way to Get Anything the Nation Wants in the Arts—Application to the Individual—Creative Function of Subjective Mind

By ARTHUR FARWELL

A PECULIAR expectancy hangs over the present time with regard to all of the larger matters in which the world is interested. All institutions and all systems of thought seem to have been shaken as if by earthquakes, and men to-day are wondering what new order of things is to come at last out of this universal flux and turbulence of affairs.

Kingdoms become republics, and politics wait upon the final status of the socialist. Sociology expects that a little time will show what place woman is to hold in the universe. Economics has not discovered whether the big corporation is a menace or a boon. While diplomatists prophesy war between the Powers, others assure the world that universal peace is at hand. Philosophy has lost many of its convictions with the appearance of James and Bergson. Music has wandered into a score of byways and is keenly expectant of the finding of the main road. Psychology is tired of brain analysis and wants results that shall be of practical value to mankind.

For all this upheaval there are things which were true before, and which will be true after. Nature's laws are there, even if all their possibilities have not yet become apparent. By a different arrangement of the factors involved, new institutions will find support even on the old laws, as the photograph camera stands on the law of light which once gave us nothing better than the camera obscura, and without any change in the laws of electricity we have seen telegraphy pass from a condition in which it required wires to one in which it could do without them. Likewise, the laws on which thought itself rests will remain unchanged through all the present turbulence, but we shall find new and more efficient ways of using them, and larger ways in which those laws can work.

The mind that is truly alive to-day, therefore, will hold its past ways of working and of viewing things with none too close a grasp, and will be ready to see that there may be discovered new and more efficient

ways of using its powers in the future. Of such new ways of using the power of thought, none is of more practical value than one which Mr. Otto Kahn, of the board of directors of the Metropolitan Opera House of New York, stumbled upon and suggested. I half apologetically in his recent trenchant thoughts upon American musical life in an interview in the New York Times. The matter in question is, in fact, probably the most important principle which is to be grasped and turned to general account as a result of the upheaval of ideas concerning mental power.

Mr. Kahn's Idea

Asked if he thought that we in America, despite certain drawbacks, were advancing artistically, Mr. Kahn said:

Yes, but there will be far more advance as we become artistically more creative, and we shall become more creative as soon as there is sufficiently earnest and continuous demand for it. The country is full of talent of all kinds. It really looks as if all you had to do is to ask with sufficient insistence for its manifestation in some particular direction, and you will get it.

Mr. Kahn gives several specific instances, not in the musical world alone. The creature is the creative, in whatever way it shows itself. It makes no difference whether we wish to create a new and better way of teaching or a new kind of symphony; whether we wish to create a better way of getting pupils, a new way of making a beautiful tone, or a new way of proceeding in order to succeed with our work. In every case it is a question of getting into our conscious mind a thought which was not in it before. It is perfectly possible, in many cases, to beg or borrow such ideas, and turn them to account. A begged or borrowed dollar, or one that is stolen, will buy exactly as much as an earned dollar. But there is no progress in such a course; we are not becoming stronger, but weaker. Our need is to call forth original thought, to become more creative, as Mr. Kahn insists. In that alone is actual advancement for an individual or a nation. A man can no more progress by borrowing another man's thought than a nation can progress by borrowing other nation's thought.

Where, then, are these new thoughts to come from, that we wish to get into our conscious mind? Where does an inventor get the thought from that makes his dynamo, a composer the thought that makes his song, or any man the thought or "inspiration" that gives him a new way of doing a thing and puts him ahead? For a man that invents a new and better way of advertising, or of managing his affairs, is exactly duplicating the process of the man who is inventing a new and better way of composing or of writing a poem. He is trying to call out from the hidden and universal depths of thought the particular thought that he needs for his particular purpose.

Every one knows how it feels when thought is clogged, when thoughts refuse to come, and what it is to have the gates open and thoughts rush in faster than they can be taken care of. Where do they come from? And can we not gain a greater control of the matter? Is not the great reservoir of all hidden thought capable of being tapped by any one who takes the right means to tap it? The law of mind is the law of mind for all; no one has a corner in it or special privilege. The law will work for any one who takes the necessary steps to set it in operation.

Maeterlinck's Contribution

Maeterlinck, as his critics allege, is probably not a philosopher of the first rank, as philosophy goes, but he has done more than any other modern philosopher to make men realize the presence of a vast "unconsciousness" directly behind the consciousness of man. In this "unconsciousness" lie hidden the thoughts which we do not, perhaps cannot, think at the present moment, but which we shall, perhaps, be thinking in the next moment. Deep reflection, a shock, an experience which gives us "light on the matter," may at any instant loosen these thoughts that lie concealed and waiting, and let them suddenly into the conscious mind. There is no limit to what we may intuitively perceive when the mind is thus opened for an instant. Directly behind the gates of our own mind is the

searchlight that will, under proper conditions, suddenly flash upon the obstacle that hindered us and light our way past it. It is for us to understand what those conditions are. We may have wearied ourselves with hard thinking that brought no result, and the next day, or upon waking in the morning, the right idea may pop into the mind without the slightest volition upon our part, or at a time when we have totally removed our thoughts from the matter.

This "unconsciousness" of ours—not some one else's, be it remarked—which gratuitously hands out to us the thought we wished and needed, has become of late years a thing far more widely recognized than formerly. We call it "subjective mind." It is not memory; it does not remind us of something—it creates in the mind something which we needed, and never had and never wanted before. It builds for us, and sees for us, what we could never have built or seen without it. Through its beneficence we become no longer mere wanderers or imitators but creators. And it gives us the particular thought that we ourselves, and not some one else, wanted; that is, it follows the direction which our desire and intent prescribed, as the electric current follows the wire laid for it. What a power for creative progress in any direction we may wish to go if we could but establish something more than a whimsical or accidental relation with this inexhaustible fountain of thoughts and inspirations!

An Unconscious Composer

Experimenters in hypnotism and "suggestion" are constantly at work with the phenomena of subjective mind. When the subjective mind is darting its flashes into the mess of things in the ordinary waking mind the observer cannot perceive its operation, however clearly the owner of the mind may be able to observe the difference between his creative thought and his mass of conscious impressions. But when the hypnotizer puts the conscious mind to sleep he can watch the unhampered operation of the subjective mind. The first knowledge that he gains of it is its extreme susceptibility to "suggestion." It will at once take any thought given to it by the hypnotizer and in one way or another act upon or respond to it. A friend and myself once hypnotized a young man with a gift for composition, and suggested to him that he was Massenet, out in the fields, in a beautiful Autumn landscape, composing. While ordinarily he composed with the utmost difficulty and slowness, being incapable of concentrating his mind, and always with much aid from the piano, he now worked with the utmost rapidity, wholly without the piano, and produced a very acceptable fragment of composition for string orchestra. He was utterly astonished when after about ten minutes we awakened him, and had been totally unconscious of what he had done.

The next thing that experimenters learn is that the subjective mind is constructive, both physically and mentally. Let it be repeatedly suggested to the subject that he is free from this or that ailment or weakness and it is eventually, sometimes instantaneously, dispelled or lessened. Stage fright and "nerves" have been easily cured in this way. Finally the experimenter learns that in the case of persons whose will is not completely undermined, it is not necessary to hypnotize the subject and give him suggestion, but merely teach him to systematically suggest to himself, in his waking state. Dr. R. Osgood Mason, of New York, was a pioneer in this direction and procured many remarkable results.

Thus, in "auto-suggestion," we come upon the beginnings of the directing of the action of the subjective mind by the conscious mind.

It was natural that psychologists and physical scientists should have been the first to experiment in this field, and that a medical flavor should have been given, generally, to thought concerning auto-suggestion. These experimenters little saw what we are now beginning to see, that in the field of intellectual life, of music and all the arts, auto-suggestion, or the prompting and guidance of the subjective mind by the conscious mind, has a future of unlimited possibility.

We have learned that the subjective mind is creative, and of undefined and probably unlimited reach and power, and we have learned that it is extremely sensitive to impressions from the conscious mind. What we are now learning is that it is deductive—that while its creative power is within itself it deduces the direction in which it is to create from the sum total of impressions given it by the conscious mind. Further, we are learning that its operation is in proportion to the clarity and force of those impressions. Above and beyond all, we are learning that the

Law is that the subjective mind, while it has the power and the perception, has no intention of its own with regard to us, and has no choice, but must create according to the impressions and direction given it by the conscious mind. If those directions are abnormal, i. e., alien to natural law, the creative force becomes destructive to us. The subjective mind creates continuously, making us, our life, and our work what we, our life and our work are, whether we give conscious thought to the matter or not. By the exercise of contemplation and directive thought it is ours to direct this ceaseless creative activity to any end we will. The musician, in whatever department of the art or the business of music, will see the infinitely wide applicability of the principle involved.

Speaking for the national creative mind, in musical and other matters, Mr. Kahn intimates that the way to get it to create any particular thing is demand that thing sufficiently earnestly and continuously. This does not differ from the way in which the individual may get his own creative mind, which is his subjective mind, to create for him that thing which he normally wishes.

Our usual way of trying to produce a needed thought or idea—the one idea, perhaps, which will solve our whole present difficulty and course—is to think "hard," to force our mind, and try to make it give us the idea at once. If it does not do so, we give up, feel ourselves mentally incapable, perhaps, and worry over the outcome of the affairs that we have been unable to solve.

Genuine creativeness will not be forced. Neither will the subjective mind respond normally and powerfully to strained thought framed in worry. The one who has begun to understand something of the working of subjective mind will quietly, clearly, and regularly, impress upon it his case and his need, as well as his confident expectation of a positive result, and then leave it alone and go about his business. The relationship of objective and subjective mind finally becomes a daily and reciprocal matter.

The nature of the thought "inspiration," or condition required, is immaterial. It may be wanted for art, for business, for personal or for national matters. There are those in increasing numbers who have seen many an "impossibility" melt into possibility and reality through the proper use of the principles here roughly outlined.

Albert Spalding in Minneapolis

MINNEAPOLIS, March 23.—Albert Spalding, the violinist, delighted a large audience recently. Mr. Spalding was brought to the city by the Thursday Musicales, and the audience, made up largely of the members, was very demonstrative. E. B.

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PORTLAND MUSICAL EVENTS

Vast Audience Hears Schumann-Heink—
Preparations for Rose Festival

PORTLAND, ORE., March 16.—The most important event of the last week was the concert of Mme. Schumann-Heink on Wednesday. The theater was packed and many persons were turned away.

The singer was in splendid voice and gave several encores, although her program contained seventeen numbers, all of which were a revelation of her wonderful power. The climax was reached in Salter's "Cry of Rachel," which held the audience fairly entranced. The concert was under the Steers-Cornan management.

Prof. Frederick S. Chapman, supervisor of music in the Portland public schools, is drilling a large chorus for the Rose Festival to be held in June. It is expected that more than one thousand singers will participate.

On Tuesday evening the cantata "David the Shepherd King" was given in costume at the First Universalist Church, under the direction of Eda Trotter. The choruses were well rendered and the soloists deserve much credit for their intelligent work. Eileen Ferex, who sang the part of Abigail, the queen, and Ann Mathison, as Michal, the daughter of King Saul, deserve special praise. H. C.

Namara-Toye to Sing in New Jersey
Festival

Namara-Toye, who is at present on the Pacific Coast, leaves Los Angeles in April for the Middle West. She will sing at several Spring festivals, reaching Chicago on April 20, where she will appear under the auspices of the Women's Athletic Club and for several private engagements. The young singer will be heard at Jersey City on April 23. On May 2 she will sing at the Festival at Paterson, N. J., in which festival Mary Garden and Bonci are also attractions.

Thirtieth Year of Big Kansas Festival

LINDSBORG, KAN., March 30.—The great Lindsborg Festival, which starts to-morrow and lasts for one week, will mark the thirtieth year of this event, which has become one of the most important musical happenings of the Middle West. As usual, Handel's "Messiah" will be produced, sung by 565 voices, many of those participating having appeared each year for more than a quarter of a century. The local talent chorus is assisted by the Bethany Symphony Orchestra and a number of visiting soloists.

INTERESTING EXPOSITION
OF ROMAN CHURCH MUSICPietro Yon and J. C. Ungerer, Organists,
Play Services of Three Periods in
Impressive Manner

A presentation of the old and new music of the Catholic Church was given at the New York residence of Chester H. Aldrich on March 28 by Pietro Alessandro Yon, organist of the Church of St. Francis Xavier; J. C. Ungerer, organist of St. Patrick's Cathedral, and Father J. B. Young as director of twelve men from the choir of St. Patrick's, with John Finnegan as the leading tenor.

The proper atmosphere was obtained by the room being dimly lighted by candles and the music was highly impressive in this setting. The program was divided into three periods, representing the old Gregorian music, the music of Palestrina's time, and the modern church music.

Included in the Gregorian music were an Introit for Christmas Day, two Offertories and a Gradual for the Third Sunday in Advent. These were chanted in unison, as the music was originally intended to be delivered by the priests.

From the period of Palestrina an "O Sacrum Convivium," by Viadana, and a Sanctus and Benedictus, by Nekes, were the numbers chosen for exposition.

Two compositions by Mr. Yon, written in the modern style, approved by the Pope, were a Responsory during the Blessing of Palms on Palm Sunday and a second Responsory at Matins on Maundy Thursday. The final number of the program was a second Responsory at Matins on Holy Saturday composed by Mr. Ungerer.

The varying types of ecclesiastical music made a strong spiritual appeal.

Harrisburg Pianist Makes Début

HARRISBURG, PA., March 22.—Newell Albright, a young pianist of this city, made his debut last night, winning considerable success. His selections, which included Bach's Prelude and Fugue in C Sharp Minor, Beethoven's Sonata, op. 90, in E Minor, Schubert's Impromptu No. 2, Op. 90, E Flat Major, six Chopin numbers, and compositions by Brahms, Alabieff-Liszt and Schubert-Tausig, displayed his technical skill and musical understanding to good advantage. He was warmly applauded for his splendid work.

Titta Ruffo, the Italian baritone, is to be the Jack Rance in the first Paris production of "The Girl of the Golden West" in June.

PUPIL OF MANY MASTERS

Edwin Jourdan Herbst an Organist with
Widely Extensive Training

Edwin Jourdan Herbst, of New York, formerly organist of the American Church in Munich, recently gave a successful organ recital in Brooklyn, in which he introduced four compositions by one of the several distinguished masters under whom he studied.



Edwin Jourdan Herbst

This was Joseph Schmid, organist at the Cathedral in Munich, where Mr. Herbst became the assistant organist. The New York musician also had the benefit of instruction at the Royal Academy in Munich, under Ludwig Thuille, composer of "Lobetanz," one of this season's novelties at the Metropolitan Opera House, and further took a course in instrumentation under Felix Mottl. With Mme. Wanda von Bernhardt-Trgaska, who was favorably known as the instructor of several members of the Bavarian royal family, Mr. Herbst studied the piano for two years, and his preliminary organ training was received from Father Heinrich, monastic organist of the church, at Cloister Ettal, where the "Passion Play" was written.

After such an abundance of preparatory work Mr. Herbst has now himself begun teaching piano and organ, making a specialty, in the latter branch, in training in the Protestant and Catholic liturgies.

Summer Light Opera for Milwaukee

MILWAUKEE, April 1.—A Summer season of light opera at popular prices will be offered by the management of the Pabst Theater this year, the season to begin immediately upon the close of the regular German stock company season. Arrangements are now being completed for the organization of a stock company of considerable pretensions for the production of a series of old and well-known operas, such as "Robin Hood," "The Grand Duchess," "Princess Chic," "Chimes of Normandy," "Fra Diavolo," "Boccaccio," "The Gypsy Baron" and others. It will be the first time in a decade that the plan will be tried in Milwaukee. Although a season of light opera has been demanded for several years it is not until now that any promoter has had sufficient courage to bring the idea to a realization. A first-class chorus and orchestra are being recruited and the principals will be chosen from a select list of artists proposed by New York and other eastern impresarios of note. The first performance is planned for April 29. M. N. S.

Whitney Sued by Three German Singers

Frederick C. Whitney, the New York theatrical manager, has been sued by Hanna von Graufeld, Karin Glade and Max Aschner, three German singers, who ask for damages in the sum of \$25,000. They allege that Mr. Whitney had engaged them in Berlin last June to sing in a production of "Der Rosenkavalier," but that he failed to carry out the contracts.

Gemma Bellincioni, the Italian dramatic soprano, now teaching in Berlin, has just published a "Vocal School."

BOSTON CHAMBER MUSIC
CONCERT OF FINE WORTHHeinrich Gebhard, Pianist, and American String Quartet Join in Well
Selected Program

Boston, April 1.—A well-arranged program of chamber music was given on March 25 by the eminent pianist, Heinrich Gebhard, assisted by the American String Quartet, composed of Mmes. Marshall, Street, Jewell and Brandegee. The hall was crowded to its capacity by enthusiastic music lovers. The program read as follows:

Sonata for violin and piano, Fauré; "Cloches à travers les feuilles," Debussy; Barentanz (Dance of the Bear), Béla Bartók; Andante (No. 8, from "Pièces Brèves") Fauré; "Bourrée Fantasque," Chabrier; Quintet for piano and string, Dvorak.

The opening Fauré Sonata for Violin and Piano decidedly favors the piano part, but notwithstanding this Miss Marshall used to advantage every opportunity offered to interpret her part and both players gave this number a scholarly reading.

Mr. Gebhard is truly a soloist, and in his solo numbers he excelled. The "Barentanz" or "Dance of the Bear," Bartók, was given in a jocular mood and was applauded to a repetition. This is a decided novelty and Mr. Gebhard played it with the unmistakable spirit of an artist. The "Bourrée Fantasque," Chabrier, was given in a spirited manner. In splendid contrast to these was Debussy's delicate and descriptive "Cloches à travers les feuilles" and the Fauré "Andante." His technic in clarity, brilliancy and variety places Mr. Gebhard among the best equipped pianists in this country.

The Dvorak Quintet is a work of vast breadth and power, but in the hands of the American String Quartet and Mr. Gebhard was moulded into an harmonic whole, showing careful, intelligent study and an elegance of style and finish characteristic of these artists.

The members of the quartet have been individually and collectively coached by that master musician, Charles Martin Loeffler, and in their public appearances they never fail to demonstrate what this means. They have been playing together for several seasons, and it is an unalloyed pleasure to hear them either in ensemble or as solo players. A. E.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

A NEW set of twelve piano compositions entitled "Musical Stories and Pictures" by Mrs. A. M. Virgil, op. 36, contains excellent teaching material. The pieces are a dainty "Fairy Dance," in G major; "The Busy Bee," in A major; "Over Hill and Dale," in the same key; a piece called "Dot the Note and Keep the Time," virtually an étude in playing groups of dotted eighth notes and sixteenths in common time; a Nocturne-Pastorelle, in C major; "A Merry Song," in F major; "A May Party," in C major, triple measure; "The Echo," also in C major; "An Autumn Song," in A minor; "A Sorry Story," in E minor; "Cadet March," in F major, and a "Valse Brillante" in C major.

The pieces are all highly instructive and are carefully marked as regards fingering, phrasing, pedaling, etc. Musically they are frankly melodious and well written and will no doubt be welcomed by teachers who desire novelties for their pupils. In them Mrs. Virgil has shown conclusively that her experience as a teacher has well equipped her for writing music that appeals strongly to the pupil and has at the same time great value as material for instruction. The pieces are nicely engraved and printed in an attractive edition.

"MUSICAL STORIES AND PICTURES." Twelve Compositions for the Piano. By Mrs. A. M. Virgil, op. 36. Published by the Virgil Piano School Co., New York. Price, 40, 35 and 25 cents each.

A SHORT "Te Deum Laudamus"† by G. H. Fairclough appears in the Parish Choir. It is ecclesiastic music of a good type and is extremely well written, the writing for the voices being strong and the accompaniment full and effective.

†"TE DEUM LAUDAMUS." For Mixed Voices. By G. H. Fairclough. Published by the Parish Choir, Boston, Mass. Price, 5 cents.

A SET of interesting songs‡ by Gertrude E. Grossmann is worthy of notice; among the especially distinctive ones are "By the Sea," a Larghetto in F major, an attractive setting of "Du bist wie eine Blume," "Der Schmetterling," "Liebe" and "Frühlingsglaube." They all show a good command of melodic writing and are worthy of the inspection of concert singers, as they will make excellent material for recital programs. In these days, when singable songs are so rare, these songs should meet with the approval of both the profession and public.

‡"BY THE SEA." Song for a Low Voice. Price, 60 cents. "DU BIST WIE EINE BLUME." Song for a Low Voice. Price, 50 cents. "DER SCHMETTERLING." Song for a High Voice. Price, 40 cents. "LIEBE." Song for a Medium Voice. Price, 40 cents. "FRÜHLINGSGLAUBE." Song for a Low Voice. Price, 50 cents. "ZWIEGESANG." Song for a High Voice. Price, 50 cents. By Gertrude E. Grossmann. All published by Edward W. Boker, Baltimore, Md.

WILSON G. SMITH, the Cleveland composer, has recently issued through the press of the Sam Fox Publishing Company, Cleveland, O., a set of "Autumn Sketches"§ for the piano. They are published in an album, which is gotten out in most attractive form, the engraving and printing being superior in character.

Change in Schubert Quartet

A change has been made in the personnel of the Schubert Quartet of New York, Marguerite C. Dunlap taking the place of Florence La Salle Fiske, who has been associated with the quartet heretofore. Among the recent engagements that have been filled by this organization are appearances at the Knickerbocker Field Club, Brooklyn, and at the Westfield Presbyterian Church, New York, both during the present month, while on April 4 they gave a miscellaneous program at the Madison Avenue Branch of the Y. M. C. A. in New York.

Easton Hears Songs of All Nations

EASTON, PA., April 1.—A cycle of folk-songs of all nations was presented, in this city recently under the auspices of the Women's Club. George B. Nevin, the composer, who has made a study of folk-songs, arranged the program. Mr. Nevin was assisted by Mrs. Harlan Woehle and Fannie Struthers, sopranos; Helen Slough and Rebecca Beam, contraltos; Dr. W. M. Skinner and Stanley Kammerer, tenors; Maurice Clemens and Harry T. Spengler,

The illustrations on the cover and in the album by R. W. Hichert are most artistic.

The sketches are six in number and consist of "In Autumn," a song without words, Schumannesque in style, containing much melody and written with fine musicianship; a characteristic hunting-song, "The Chase"; a slow movement, "Wayside Flowers"; a dainty waltz movement, "Autumn Enchantment"; a Poco Vivace, "By the Mill Stream," and a sustained "Autumn Memories."

A set of pieces such as these is not frequent in these days of ultra-modernity, where the striving of present-day composers seems to be the intentional avoiding of melodic line and a destructive attitude toward the retaining of fixed tonality. Mr. Smith, whose compositions have won him a place in the front rank of American composers of piano music and songs, writes with sincerity, with a firm hand and shows, above all, a command of legitimate effects obtained with comparatively simple means. The six sketches will no doubt be received by the musical public with pleasure, as they are worth while musically and will not only make excellent recital pieces, but will also be welcome as additions to the teaching repertoire. They are within the ability of a fairly good amateur pianist.

§"AUTUMN SKETCHES." A Book of Autumnal Impressions for the Piano. By Wilson G. Smith, op. 103. Published by the Sam Fox Publishing Company, Cleveland, Ohio. Price, \$1.25 net.

CLYDE VAN NUYS FOGEL, a young American composer, whose settings of two Yeats poems published last season attracted considerable attention in musical circles, has recently published a new song, "The Nightingale and the Rose,"|| to a poem of the Persian Hafiz, translated into English verse by Richard Le Gallienne. It again proves Mr. Fogel to be a true creator of music that fits the poetic content of the verses and possesses an individuality of its own. The melodic quality is strong and appealing and the harmonic touches are distinctive and show a range of imagination that will go far to place Mr. Fogel's name among the leaders in American song composition. It is dedicated to Kathryn Innes-Taylor.

||"THE NIGHTINGALE AND THE ROSE." Song for a High Voice. By Clyde Van Nuyss Fogel. Published by G. Schirmer, New York. Price, 50 cents.

A NEW WALTZ for the piano, entitled "The Waltz of the Times,"§ by Arthur D. Ennis Neville, is a recent publication of The Printing Arts Guild, London, England. In it the composer shows considerable ability as a melodist and also some individuality in style. The thematic material of the waltz itself is better than that of the trio, but taken as a whole it is a satisfactory composition of the salon type and should meet with considerable success. It is within the ability of a good amateur pianist.

§"THE WALTZ OF THE TIMES." For the Piano. By Arthur D. Ennis Neville. Published by The Printing Arts Guild, London, England. Price, 50 cents.

bassos; Earle D. La Ross, pianist, and Gordon B. Nevin, accompanist. Songs of Russia, France, Australia, Scotland and Italy were delivered in a pleasing manner and two of Mr. Nevin's compositions, "Love Was Once a Little Boy" and "My Ain Countrie," were given with much success. Mr. Nevin also made a short talk on the origin and development of folk-songs.

Campanari's Daughter Makes Début

MONTREAL, March 17.—Mlle. Marini, the seventeen-year-old daughter of Giuseppe Campanari, the Metropolitan Opera baritone, made her début here yesterday and displayed a pleasing light soprano voice. Great applause was showered upon her when she finished singing an aria from "Lucia" and her success was as great in the "Shadow Song" from "Dinorah."

Mme. von Niessen-Stone in Munich

MUNICH, March 17.—Mme. von Niessen-Stone gave a song recital this afternoon which was successful from every point of view. Her fine contralto sounded rich and mellow. She will probably return to America next fall.

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RUSSIA'S MOST ORIGINAL COMPOSER

Moussorgsky Unappreciated in His Own Generation—Now Called the Shakespeare of Vocal Music—Bitterness of His Life Reflected in the Gloom of Many of His Compositions—"Boris Godunow," His Greatest Opera, Largely Built Upon Folk Music

By IVAN NARODNY

ONE of the personalities most fought and ridiculed, least recognized and almost ignored, yet the greatest of Russian musical individualities, was Modest Petrovitch Moussorgsky. It remained for the present generation, especially for men like Rimsky-Korsakoff, Claude Debussy, Hugo Wolf and Richard Strauss to appreciate this most original musical genius of the last century. Anton Rubinstein, who in 1859 founded the Russian Musical Society and three years later the Imperial Conservatory of Music, spoke of Moussorgsky as of a talented musical heretic looking at his compositions condescendingly. But Debussy said of him recently:

"What Shakespeare was in dramatic poetry, that was Moussorgsky in vocal music. The Shakespearean breadth and power of his creations are so original that he is still too great to be appreciated even in this generation. A century may pass before he shall be fully understood by composers and music lovers generally. His misfortune was that he composed music two hundred years ahead of his time."

After the composer had met a bitter opposition, where he had expected an enthusiastic appreciation, he wrote to his friend and contemporary Balakireff:

"I do not look at music as at an abstract element of our esthetic emotions, but as at a living art which, going hand in hand with poetry and drama, shall express the various psychological moments of human life and feeling. The academic composers and the people who love music take my work for eccentric and amateurish. This is all because I lack the high academic air and do not follow the old conventional way. But why should I imitate others when there is so much within myself that is my own? My idea is that every tone should express a word. Music to me is a talk without words."

Kinship with Walt Whitman

Moussorgsky's music reminds me so much of Walt Whitman that I must confess these two geniuses of the two different worlds are most intimately related to each other, the one in music, the other in poetry. What a pity that they did not know each other while they lived!

Composers! mighty maestros!
And you, sweet singers of old lands, Soprani,
tenori, bassi!
To you a new bard caroling in the West.
Obeisant sends his love.

These lines of Whitman remind me of various similar passages in Moussorgsky's compositions, and it seems as if there was an intuitive inspirational conversation without words among these two related spirits of one and the same period. Like Whitman, Moussorgsky broke loose from the conventional way of verse and rhythm. Most of his compositions are with his own words and librettos, in a kind of poetic prose. He said plainly that he never cared for any verse for his vocal compositions

but merely for a story to carry a certain idea. "Words and ideas fascinate me more than rhythm and poetic technic," he used to say often to his friends. Every piece of his composition bears a stamp of

tematic musical education, he soon found himself an outcast. He was treated as a dilettante by the professional musicians and patrons of music, and this closed the way for earning his living by his art and getting his compositions published or produced. The situation made him desperate and he was glad to get a position as a clerk, first in the Department of Agriculture, but later in the office of the Imperial Comptroller. The salary of a clerk was small, and the work was hard, so that he could compose only during the evenings and festival days. This made him bitter about his future.

His First Opera Never Completed

In 1860 Moussorgsky started to write his first opera, "Marriage," for which he took the libretto from one of Gogol's plays. This, however, he never finished. A year



A Cartoon of Himself by Modest Petrovitch Moussorgsky—"What Shakespeare Was in Dramatic Poetry, That Was Moussorgsky in Vocal Music," Says Claude Debussy

his original individuality; every chord of his works breathes power and inspiration. It was not a notion to be original that actuated him, but the irresistible necessity to pour out what lived in his creative soul and temperament.

Unique as are Moussorgsky's compositions, so also was his life. Born in 1839, on the country estates of his parents in southern Russia, he inherited his musical gift from his mother and his poetic, original personality from his father. At the age of ten he was sent to a military school at Moscow, where he remained until 1856. Although his ambition was to give up the military career, his relatives and circumstances forced him to become an officer of the Preobrazhensky Guard Regiment in St. Petersburg. His prospects seemed promising, but he could not give up his musical ambitions. Already in 1857 he had begun to take lessons in composition from Gerke and Balakireff and, in 1858, composed his first orchestra work, "Scherzo," which was produced two years later by the Imperial Symphony Orchestra in St. Petersburg. This work made him acquainted with Balakireff and the rest of the Russian composers of that time.

In 1859 Moussorgsky resigned from the army with the idea of living for his music alone. Being an artist without any sys-

tematic musical education, he soon found himself an outcast. He was treated as a dilettante by the professional musicians and patrons of music, and this closed the way for earning his living by his art and getting his compositions published or produced. The situation made him desperate and he was glad to get a position as a clerk, first in the Department of Agriculture, but later in the office of the Imperial Comptroller. The salary of a clerk was small, and the work was hard, so that he could compose only during the evenings and festival days. This made him bitter about his future.

later he composed "Intermezzo" and "Marsh." But none of his orchestral works, with the exception of the first, was produced during his lifetime. Having composed several piano pieces and concertos with little satisfaction to himself, he decided to devote himself only to vocal music. The period from 1863 till 1875 was the most productive part of his life. During these twelve years he composed his "Hamletian" songs, ballades, romances and operas, every one of which is more or less original and hypnotizing in its own way. Moussorgsky's masterpieces are his song cycles, "Where no Sun Shines," "Death Dances," "Night," "Orphan," "Vision," "Kalistrat," "Strannik," "Cradle Songs" and his operas, "Boris Godunow" and "Khovanschina." There is hardly a song by any other composer which can have upon a listener such a ghastly hypnotic effect as the above-named works of Moussorgsky. Every chord of them is like a gripping, invisible finger. His cycle of "Death Dances," of which "Trepak" is the most popular, are knocks on the very gates of death, written in the weird rhythm of the old Russian peasant dance. In this work he makes the listener realize the indifference of nature to an individual human fate.

"Snow fields in silence—so cold is the

night! And the icy north wind is wailing, brokenly sobbing, as though a ghastly dirge. Over the graves it is chanting. Lo! O behold! Through the night a strange pair approaches; death holds an old peasant in his clutches." Thus he sings in the epilogue. The starved peasant is frozen under the snow. But then the sun shines warmer, Spring comes into the land. The icy fields change into flourishing meadows, the lark soars to the sky and nature continues its everlasting alternate play as if individual joys and sorrows never existed.

The descriptive power of Moussorgsky's vocal compositions is marvelously realistic, and of this his "Peasant Cradle-Song" is the best illustration. Not only does he visualize in it the rocking, accompanied with a sweet floating melody, but he draws, with remarkable touch, the interior of a peasant's hut, the mother bending with tenderness over her child; her sigh and dreaming of its future; the child's breathing and the ticking of a primitive old watch on the wall. One can almost see the details of an idyllic and lonely Russian village.

Not All Gloom

Moussorgsky is not only powerful in his gloomy and melancholy creations, in which he depicts the hopeless situation of the Russian people in their struggle for freedom, but he is also great in his humorous and gay songs. "Piruskka" and "Po Griby" are full of exultant joy and buoyant humor. How well he could make music a satire is proved by his "Classic" and "Raek," in which pedantic classicism is caricatured in such ironic chords as could hardly be duplicated.

In 1870 Moussorgsky finished his opera, "Boris Godunow," that was produced four years later in the Imperial Opera House. The libretto of this opera was taken from the play of Pushkin, but Moussorgsky changed it a great deal, leaving much out or adding new scenes, so that as a whole it is his own creation. In this work he went against the old classic opera in conception as well as in construction. It is a typically Russian musical play, with all the richness of Byzantine colors, true Slavic atmosphere and characters of the mediæval ages. Based on the old Russian history of the time when the adventurous Cossacks played the leading rôle, it stands apart from all ordinary operas. The music is more or less like most of Moussorgsky's songs, an outgrowth of the old folksongs, folk dances and mythologic chants or war songs. In all the Russian repertoire "Boris Godunow" occupies the first place, and since 1908 it has been produced with triumphant success in Germany, France and Italy. "Khovanschina," the second opera of Moussorgsky, which was finished by Rimsky-Korsakoff, after the death of the composer, is in its libretto far superior to "Boris Godunow" because of its more powerful symbolism and pathos, but the music, especially in the last unfinished acts, lacks the originality and grip of his earlier opera. This work mirrors more strikingly the psychology of a nation's life and history in a nutshell than anything written before or later for the stage.

His Hatred of Civilization

His perpetual misery, overwork and thought that his compositions would be hardly understood and recognized during his lifetime made Moussorgsky so gloomy and desperate that he was on the verge of destroying everything he had composed and committing suicide. His only contentment he found in playing his works and in associating with common and poor people in restaurants and tea-houses. He began to hate civilization and everything academic and conventional. Shunning every intelligent circle and society he drifted into melancholy and his health was seriously affected. He died in 1881, in the Nikolaevsky Military Hospital, the very day of his birth, at the age of forty-two and asked the nurse that, instead of a mass in church, his "Death Dance" be played for him by a few of his admirers.

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JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

BOSTON OFFICE:

DELBERT L. LOOMIS, Manager
Room 1001, 120 Boylston Street
Long Distance Telephone
570 Oxford

CHICAGO OFFICE:

NICHOLAS DE VORE
Manager
Chicago Musical College Building
624 South Michigan Ave.

EUROPEAN OFFICE:

O. P. JACOB, Manager, Goltzstrasse 24, Berlin W., Germany
Telephone, Amt Karlsruher 6085

PARIS:

DANIEL LYNDY BLOUNT, 5 Villa Niel XVII
Cable Address, Lyndblount Telephone, 561-20

LONDON:

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New York, April 6, 1912

MUSICAL AMERICA takes pleasure in announcing that Nicholas de Vore, the well-known writer on musical subjects, has taken charge of its Western offices in Chicago, beginning his duties this week. Mr. de Vore has been prominent in the activities of the National Association of Organists and was one of the founders of the Musicians' Club of New York and is widely known as a composer and newspaper man.

THE CASE OF STOKOWSKI

Leopold Stokowski's expressed intention of resigning his conductorship, if possible, of the Cincinnati Symphony Orchestra—the circumstances of which were related in MUSICAL AMERICA last week—emphasizes the fact, having the recent experiences of other cities in mind, that there is a growing tendency toward inharmony between the conductors' end and the managers' end of the symphonic organizations of America.

The condition seems to be not merely local, but a national issue. There appears to be something fundamental in the misunderstanding between the artistic directorate and the managerial, in American symphonic organizations, with, however, a few notable and happy exceptions.

Such a condition might well be expected to arise in America, where the claims of business are well defined and inexorable, and the claims of art not yet fully established.

It is plain that to yield the conduct of an artistic enterprise to the managerial end is to do away with all artistic accomplishment and ideals. Such a course is the end of art. On the other hand, to give the entire artistic policy into the hands of one man is apt to lead to a too personal and individualistic artistic view and procedure.

At the same time, in America, it is the artistic control which has the most to suffer, as its principles are the least established, the least defined, and the most plastic, and are therefore the most susceptible to restriction and violence. A hampered art is no art, while box-office difficulties in any worthy artistic enterprise for which sacrifices might well be made by the wealthy element of a community do not present the same disastrous aspects as such difficulties do in a sheer business enterprise, where the entire object is financial gain.

In artistic progress that is worthy of the name the greatest possible latitude should be given to the artistic directorate, whether this consists in one person or a committee or board. It is for such artistic progress that a symphony orchestra is established in the first place, and the organizations simply defeat their own

ends if they do not provide a condition where the business management will work in perfect accord with the plans of the person, or persons, having the artistic policy in hand.

A symphony orchestra must fail where the artistic and business management do not have a perfectly definite ground of understanding, and such a ground must take first into account the purpose for which the orchestra is established. This is, of course, the upbuilding and advancement of musical art, and whatever other activities such an organization may entail must conform to that ground, else there is no use having the orchestra.

A young, able, and ambitious conductor having a good organization given him to work with is not likely to be leaving so long as the way of artistic advance remains open to him. If it closes he must leave in order to preserve his artistic self respect and his hope of attainment.

The exact merits of a particular case cannot be judged from a distance, and with only a few facts in hand; but it is plain that something is fundamentally wrong when such a circumstance as the present one arises. The conductors, managers and supporters of a symphony orchestra may all be the most estimable of men, but when they do not maintain a perfect and open understanding as to the central purposes of the organization there is bound to be a clash and the destruction of artistic accomplishment.

FRENCH OPERA AGAIN

Assuredly, French opera has fallen upon evil days in New York. For the past few years it has fast been disappearing, and while its devotees may have longed and prayed for a turn of the tide at the beginning of this season its results have left all such hopes and expectations stranded high and dry. Furthermore, there seems to be no reason to look for a favorable turn of the wind next season.

Just what has the Metropolitan done this year in the interest of those who love French music? It has repeated Dukas's interesting "Ariane et Barbe-bleue" (for which much thanks); it has given two or three very perfunctory performances of "Faust"; continued Gluck's "Armide" and, as a sort of sop to Cerberus, revived Massenet's "Manon." Beyond these, nothing. "Manon," indeed, was more the result of necessity than of previous intention, having been used as a makeshift because it was too late for the proposed "Boris Godounow." Only so far French opera has been permitted to go and no farther.

Much stress has been laid upon the fact the New Yorkers ought to be content with the French opera that is furnished them by the Chicago company. But aside from the inconvenience of having it all compressed into the space of a few weeks, why should these visitors be relied upon so implicitly as to discourage the Metropolitan from acting on its own initiative? What is being planned for next year when the Chicago company's visit will be curtailed to five performances? Are any measures being taken further to enlarge the French repertoire of the home institution? If not, why not?

It will not do to drag out the time-honored old plea that the Metropolitan auditorium is too large for French opera. If that be so, why, then, there should never have been any attempt to produce such things as "Donne Curiose," "Versiegelt" or "Lobetanz" there. Assuredly, the auditorium is not too large for "Carmen." The Metropolitan has all the necessary artists for a revival of this masterwork. Is such a revival planned for next year? If not, why not?

AMERICAN OPERA SUBJECT

To those who think that romance is dead, and in America more especially than elsewhere, and who think that America presents no subjects for opera, we recommend attention to the present hunt for the Virginia outlaws who shot members of the local court and fled into the mountains. These are the "lost borders" where outlawry and civilization go hand in hand—or rather, hand against hand. Here is material that is both romantic and dramatic.

To be sure, the present matter is not a subject for grand opera, being too immediate in its realism, and not having in all its aspects the element of distance and romance which should hang like a softened veil over a grand opera subject, making it sympathetic to musical treatment.

But, tragic as the present circumstance is, it curiously suggests an ideal subject for comic opera treatment. The moonshiners, the illicit distillery in the mountains, the government agent and the court, with the amorous element that would naturally suggest itself—all these things would be capital material for the authors of comic opera.

The subject matter has point, too, not alone in the picture presented, but in the underlying idea, the primitive and unquenchable love of freedom from the restraint of law and discipline, and the necessary coming

of civilization with its curious mixture of absurdities and benefits.

Neither is the subject wanting in possibilities of local musical color. There are the songs of the byways of civilization, of which the "Arkansas Traveler" is the type. Why should this not be immortalized in comic opera as well as the scenes from such life which Mark Twain has depicted in literature? There are the "cracker" tunes and fiddle tunes such as are heard in the fiddling contests of the countrymen and mountaineers. These could give as much local color in their way as Wagner found for his *Meistersinger* in certain early German musical styles.

It has been reported that the Broadway of Pompeii has been discovered. What a glorious chance for the comic opera fellows! Choice details of local color are provided; for example, a complete wine shop has been unearthed with bronze and glass amphoræ (splendid!), bronze lamps, and an ivory safe, which contained a quantity of silver coins.

Who will get on to Broadway first with the Broadway of Pompeii?

PERSONALITIES



"How Lucky the Piano Took Another Train!"

Josef Hofmann, the pianist, is shown here viewing a wreck, not in this country, but in Caucasia, where he toured last Fall. "How lucky the piano took another train!" was Hofmann's remark when he saw it. The pianist is seen on the right.

Williams—Evan Williams, the tenor, like nearly all great artists, has a "good luck piece"; it isn't a coin, either, but a buckeye. "You see, he is so glad he was born in Ohio instead of New York. It's his good luck," writes an Ohio woman.

Destinn—One of the leading social events of recent date in New York was a reception at the Waldorf-Astoria given by Emmy Destinn, the Metropolitan soprano, for the astronomer, Dr. Friedrich S. Archenhold, director of the Trepow Observatory of Berlin. Mme. Destinn was not only hostess to the distinguished gathering, but sang for the guests, and was referred to in a short speech by Dr. Archenhold as "one of the celestial stars."

Rosenfeld—Maurice Rosenfeld, one of the best known piano teachers in Chicago, who was associated with the Chicago Musical College for a quarter of a century, has signed a contract to resume his association with that institution after a year's absence. Mr. Rosenfeld is also well known as the musical editor on the *Chicago Examiner*.

Humperdinck—Engelbert Humperdinck, the composer, who has been suffering since January from a paralytic stroke, has gone to Meran, in the Austrian Tyrol, where he will stay for several weeks. From Meran he will go to Rome, where he will rest at the Kaiser's sanatorium provided for German artists of failing health. Although the composer has not yet the use of his paralyzed side it is expected that he will soon fully recover and again be at work. He will be accompanied on his trip by his family.

Griswold—The début of Putnam Griswold, the American basso of the Metropolitan, has been commemorated by a medal struck in bronze by Mr. Griswold's friend, Willard Dryden Paddock, the painter and sculptor. The medal on the obverse side shows Mr. Griswold in the rôle of *Hagen* in "Götterdämmerung," the opera in which he made his début, and on the other side is the date, in 1912, of his first appearance. The medal is three and a half inches in diameter. Mr. Paddock has had twelve of the medals struck off for Mr. Griswold, in addition to a miniature one in gold, which may be worn as a watch charm. Mr. Griswold and Mr. Paddock were students in Paris together.

Maeterlinck—Maurice Maeterlinck, the noted author of "Pelléas and Mélisande," has taken up boxing. Having become interested in magazine articles on prize fighting and having watched one of the French pugilists in action, Maeterlinck has installed a private ring in his villa near Paris and has started taking lessons in sparring from a professional.



BEHIND THE CURTAIN

Religion, Politics and Pullman Car Porters as Alma Gluck Views Them.—When Frederic Martin Was Mistaken for John L. Sullivan

ALMA GLUCK belongs without any doubt to that class of "interviewers" whom Mr. Van Vechten, of the *Times* characterizes as the most interesting, and of whom he names especially Mary Garden,



Bella Alten, as "Gretel," Seen Through Cartoonist Viafora's Glasses

because "without any prompting she can say so many interesting things in half an hour that the interviewer could fill easily two columns."

Alma Gluck told me tremendously interesting things, talked in the short space of an hour about art, religion and politics, and I could easily write four columns about her if I only had Mr. Van Vechten's ability and his four columns. As it is, I shall have to limit myself to kaleidoscopic fragments of those subjects which have impressed themselves most on my memory.

It was on one of the sunny Spring mornings of last week that I found myself at the unearthly hour of 9 a. m., the time appointed by Mme. Gluck, at her uptown apartments. Alma Gluck is an early riser, and devotes two or three hours before breakfast to reading. To describe her personality is something that has been done so often and successfully by my confrères that I feel I can pass over that phase—also because my dictionary does not contain enough sparkling superlatives; suffice it to say, that as she entered with the elastic step of a child who is going to dance the next minute in the joy of a new plaything, she impressed me as a wonderful combination of the simplicity and ingenuousness of childhood, and of all the loveliness and charm of womanhood. Clad in a pink kimono, a silk scarf around her shoulders, she made herself comfortable in the cosy corner of a huge sofa and before I had time to ask any questions, exclaimed:

"You should have seen me last night—at the circus—a whole merry party, and how I enjoyed it! Do you know that I actually envy those acrobats flying from trapeze to trapeze. I would love to fly through the air as they did; it must be a glorious sensation!" Then she shifted to another subject.

"Have you seen my newest pet over there—that head in clay? It looks too funny for words. The hair is real growing

grass—one plants the seed in place of the hair; the water inside the head keeps the clay moist and the hair grows most beautifully."

Again the subject changed and Mme. Gluck relieved her mind of a grievance that was deep-seated.

"How do you suppose one ought to proceed to have a law passed, if one happens to be an anti-suffragette? For you know, I am an anti-suffragette, and I have my convictions."

I suggested that either Governor Dix or President Taft ought to be delighted to comply with her wish if she wrote to them—on the ground that no man ever refuses the request of a beautiful woman.

"You see, it's like this: I want a law passed which would make it a misdemeanor—nay, a crime—to brush seats and passengers in Pullman cars right in front of your nose. Oh, those Pullman porters! Think of all the dust and germs and things one has to swallow only because that darkey wants a tip! I don't know yet what I am going to do, but that law will have to be passed."

And Alma Gluck gives you decidedly the impression that she knows what she wants, and that she gets what she wants. I have studied her handwriting, being somewhat of a graphologist, and the will power in that handwriting stands out as prominently as the "scareheads" on our daily paper front pages when there is a railway accident extra.

"You really think I ought to approach President Taft? Did you see the photograph I received from him a few days ago—over there? What do you think of Roosevelt? I love politics, and I used to follow the game here and in other countries pretty closely. I think Roosevelt is a wonderful man, though he may not be a genius like Caesar or Napoleon. I admire Roosevelt, but I doubt whether he could, like Napoleon, force circumstances, conditions, to obey him. A genius like Napoleon did not need 'conditions to be ripe for his ambitions'; in fact, they were against him. He himself created the conditions which made him the master of nations.

"But don't you think we are living in an age that is so full of interesting events that one could do just nothing but watch? It actually fascinates me. Look at present conditions in England, in Germany, in Austria; they will all have their revolutions, as China did recently. And when you think of these gigantic upheavals, don't you feel small—very small? Are we not all, Americans, or Germans, or Chinese, just so many puppets; little, insignificant beings on so many strings which are pulled by—well, by whom?

"That is my religion. I mean with that I am studying and trying to find out whether this Superior Being who pulls the strings is the God of the Mohammedans (it may interest you to know that I have studied the Mohammedan religion), or whether it is Buddha, or whether it is the God of the Catholics or the Protestants. There is the great problem, and the longer you think about that problem the more you will come to the understanding that whatever we are and whatever we do, whether we are singers, or newspaper men, or sculptors, or street pavers—we are all equally insignificant and small in the hands of this Superior Being, no matter how important we think we are, and how much we think that our individual acts may startle the country or the world."

FREDERIC MARTIN, the basso, who is known from coast to coast as one of the best oratorio singers in the country, and who is a man of heavy build and fine physique, was traveling through the South some time ago. Mr. Martin has the peculiarity of not being able to shave himself. On arriving at a small town one day he stepped into a barber shop and upon his entrance he was surrounded by excited and grinning "coons," all as obsequious as if he were the president of the United States. One of them bowed him into a chair, chuckled to himself while he stropped the razor, and finally, unable to restrain his curiosity any longer, said: "Excuse me, boss, I suppose this here am the occasion

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where I had the honor of shaving the great John L. Sullivan?"

It so happened that Sullivan, the prize-fighter, was giving an exhibition at the local vaudeville theater, and as both the singer and the pugilist are big men and both wear moustaches, maybe that is what deceived the darkeys.

ELena GERHARDT may be truly proud of having made a name for herself in this country. How her reputation has extended to all classes of people, musical and unmusical, is illustrated by an incident that occurred the other day in Brentano's. There was a lady standing next to me who was looking for one of the latest works of fiction, the name of which is "Jennie Gerhardt." "Give me a copy of 'Elena Gerhardt,'" is the way the clerk received the order.

MANY and varied are the experiences of managers when they are on the road booking concerts for their artists. The other day I met Mr. David, of the firm of Foster & David, and when he had finished chatting about the experiences of his charming wife, Mrs. David, the harpist, he told me some of his personal reminiscences. Here is one of them:

"It occurred in Keene, N. H. I had come out on the piazza of the hotel and was sitting there enjoying my cigar when a typical New England farmer came and appropriated the chair next to mine. We fell into conversation about the weather and the crops, and other things, and he finally inquired the nature of my business. Thinking to feaze him somewhat I replied, 'I am an impresario.' He never batted an eyelash. 'So?' he said. 'We had one of them fellows up here last week, and he took about a mile of paper and a rabbit out of my hat!'"

LUDWIG WIELICH.

An interesting recital was given by piano students of Emmanuel Wad, at the Peabody Conservatory, Baltimore, on March 18. The participants were Grace Mundorf, Helen Kinsman, Mary E. McElree and Josephine Williams.

SYMPHONY CLUB AND ZIMBALIST IN CONCERT

Mr. Mannes's Orchestra of Young Women Play Difficult Numbers with Ease—Violinist Scores Heavily

The Symphony Club of New York, with David Mannes as conductor, gave a concert at the Waldorf-Astoria on March 28 for the benefit of the Stonywood Sanatorium, with Efrem Zimbalist, the Russian violinist, as an added attraction. About \$2,000 was realized for the charity.

This amateur orchestra of young society women, augmented for the occasion by a few professionals, gave a good account of itself under Mr. Mannes's capable direction. The young musicians played with a full, round tone and a well-developed sense of rhythm.

Mr. Zimbalist made his usual big success in the Bruch G Minor Concerto, and the playing of the orchestra was quite adequate in this number, the most difficult selection yet attempted by the club. The violinist also scored with his performance of a trio of solos, the Bach Air, the Tor Aulin Humoresque, and Waltz Caprice by Nandor Zsold.

The most praiseworthy work of the orchestra was found in the Andante Cantabile of Tchaikowsky. Further applause greeted the playing of the Quintet from "Die Meistersinger," arranged for strings, and the Strauss walse, "Künstlerleben."

Clarence Eddy Dedicates Pennsylvania Organ

NEW CASTLE, PA., March 25.—The fine new organ of the First Methodist Church here was dedicated on Tuesday of last week with a program of music played by Clarence Eddy, the brilliant organist. Of his twelve numbers, the two which probably were most enjoyed were "The Even Song," by Edward F. Johnston, and the organist's own arrangement of a Festival Prelude and Fugue based on "Old Hundred." The new organ is a gift of George Greer, and Mr. Eddy, in a short talk after the dedication, said it was one of the finest instruments he had ever opened.

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WEINGARTNER BACK IN VIENNA

Conductor and Lucille Marcel Welcomed with Stormy Applause on Return from America—The Philharmonic Concert—Popularity of Mahler's Works

Bureau of Musical America,
Vienna, Ploosgasse 6 (IV),
March 14, 1912.

IT was a novel experience on my return from Lucille Marcel's concert in the Grosser Musikvereins Saal on the evening of March 8 to find in my copy of **MUSICAL AMERICA** of February 24, which had arrived during the day, the laudatory comments on her appearances in Boston. They fitted in well with the enjoyment just experienced in this artist's singing. Her wonderful voice seemed to me to have grown even more velvety in smoothness, more organ-like in tone, and so the local press unanimously recorded on the following day. Her expressive delivery, in conjunction with the delicacy of the orchestral accompaniment under Weingartner's lead, so fully adapting itself to the singer's every mood, was a treat indeed. Weingartner on his appearance at the conductor's desk was greeted with a veritable tempest of applause, exceeded only by that which hailed Miss Marcel's entrance and ensued on her conclusion of the E flat aria in Mozart's "Marriage of Figaro."

The opening number had been the overture to this charming opera, played in masterly manner by the Orchester Verein. The second vocal number was also Mozart, *Pamina's* great aria from the "Magic Flute," upon which followed Beethoven in a number of little known but lovely songs and Schubert's well known "Serenade," these last beautifully orchestrated by Weingartner. The "Serenade" had to be repeated. Some of Weingartner's own and very best songs were deliciously given. "Unter Sternen," Gottfried Keller's beautiful poem, a veritable paean of praise, with its exquisite music by Weingartner, formed the last official number and had also to be repeated.

At the Philharmonic concert last Sunday Weingartner was again the object of demonstrative applause. Since his departure from the Hofoper he has grown into decided favor with the Vienna public, which is happy still to claim him as partly its own. A new proof of the old truism that we rarely prize what we possess. Another case in point is that of Gustav Mahler. Decidedly unpopular in the last years of his directorship at the Hofoper he was received with tokens of greatest love and esteem on his return to Vienna, a man sick unto death, and no composer's name on a program has drawn more than his since his death.

The repetition by Mrs. Cahier on March 12 of her Mahler evening, of which I reported fully when first given, was again in every respect a success. Americans will soon be able to judge for themselves of this singer's beautiful voice and finished artistic work. There were many noted musicians among her audience, from whom

the enthusiastic applause for her and her accompanist, Bruno Walter, meant particularly much.

Mrs. Cahier will be one of the soloists in the performance of Mahler's Eighth Symphony, the preparations for which have aroused such widespread interest. There just comes the news, too, of a Gustav Mahler fund created by friends and admirers, for which 60,000 crowns have already been collected in a quiet way, and which is now made public in the following circular letter: "In profound gratitude for the enrichment of our lives by the works and deeds of Gustav Mahler, and as a permanent memorial to this great artist, we have started a fund to be known by his name, as 'Gustav Mahler Stiftung.' The revenue from this fund is to be applied to assist struggling meritorious composers. Frau Alma Marie Mahler shall be a life-long member of the Board of Trustees, which shall be formed only on understanding with her and which shall decide on the awarding of the donations. In accordance with Frau Mahler's wish, Ferruccio Busoni, Dr. Richard Strauss and Bruno Walter shall belong to the Board of Trustees. Signed, 'The Preparatory Committee.'"

At last Sunday's Philharmonic concert, already alluded to, particular success was achieved by an old composition, Wagner's Paris arrangement of the "Venusberg" scene in "Tannhäuser," without a doubt the most remarkable ballet music known, a bacchanalian whirl that involuntarily carries away the listener, especially when interpreted in Weingartner's fiery way and rendered by an orchestra of such splendor of tone. This was preceded by two short novelties, "orchestral character pieces," a "Poème Lyrique," by Glazounow, and a "Dryade," by Sibelius, rather cool in themselves and not too warmly received. The close was formed by one of Mozart's Vienna Symphonies, that in D Major, and left a most agreeable impression on the audience.

On Monday Godowsky's second Chopin evening took place at the Ehrbar Saal, accompanied by the customary enthusiastic demonstrations when this eminent artist plays.

At a recent concert in the Beethoven Saal two young Americans, Melicent Virden, of California (with Margaret Melville), and Allie L. Bloch of New York (Sevcik pupil) gave an excellent rendering of Beethoven's Sonata, op. 2, No. 12, for piano and violin. Mr. Bloch has a warm tone and good technic and Miss Virden accompanied him with fine understanding.

At the Volksoner Director Simons has secured Mascagni's latest work "Isabeau" for performance next season. At the Hofoper another new engagement is to be chronicled—that of Carl Burrian, who has just returned from America. As is known, Burrian broke his contract with the Dresden management. But Director Gregor will settle the matter in friendly way by payment of the imposed fine. The singer is expected in Vienna next week to sign a contract with the Hofoper for a term of six years. He will sing in Vienna this Spring. **ADDIE FUNK.**

prominent teachers of the present day. Mr. McDowell's son, J. B. Francis McDowell, is organist of the Central Presbyterian Church here, and his daughter, Amy Luella McDowell, is a prominent concert pianist. Mr. McDowell is also a composer of note.

Earle La Ross in Easton Recital

EASTON, PA., March 22.—Earle La Ross, the American pianist, appeared in a recent concert in this city, figuring on the program in the capacity of composer as well as soloist. Mr. La Ross and F. Raymond Wood, violinist, exhibited praiseworthy ensemble unity in Beethoven's "Kreutzer" Sonata and the Suite by Eduard Schütt. The pianist won approval with a set of piano pieces which included one of his own compositions, a Romance. He also played the accompaniment for a group of his songs, which were well received as delivered by Mrs. James W. Stradling, including "I Love Thee," "A Song" and "It Was Not in the Winter."

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DAYTON SYMPHONY SEASON A SUCCESS

Young Local Pianist Scores Brilliantly In Début With Cincinnati Orchestra

DAYTON, O., March 20.—The second symphony season in the history of this city came to a brilliant close last night when Leopold Stokowski and the Cincinnati Symphony Orchestra gave a fine program of Russian music.

Much interest was lent to the occasion by the appearance of Georgianna Diefenbach, a young and talented Dayton girl, who on this occasion made her professional début, playing the Tchaikowsky Concerto No. 1 in B Flat Minor. Miss Diefenbach, who is a native of Dayton, and who has received all her education from Dayton teachers, proved a veritable revelation in her fine performance of this difficult concerto. An ovation followed her performance, in which the orchestra members joined. Mr. Stokowski paid the young artist a beautiful tribute, and she was showered with a wealth of flowers.

The orchestra played the Fifth Symphony of Tchaikowsky and concluded with the heroic "Marche Slav" by the same composer. The orchestra seems to improve with each appearance and Mr. Stokowski and his men have won a place in the hearts of Dayton music lovers that will assure a most cordial welcome whenever these musicians return.

Hon. Robert C. Patterson made a brief address, paying high tribute to A. F. Thiele, who after years of endeavor, has succeeded in making a symphony season an assured fact for Dayton. He spoke of the début of Miss Diefenbach and of the pride the city will always feel in her artistic success. He also paid tribute to Mr. Stokowski and to the orchestra. Mr. Stokowski responded briefly in his own happy way.

The series of artist recitals under the auspices of the Mozart Club came to a close with a piano recital by Mrs. Theodore Worcester of Chicago, who presented a happily selected program.

The Dutch Club, a company of prominent men singers of this city, will give its



Georgianna Diefenbach, Pianist

annual concert on April 23, when it will have the assistance of Margaret Keyes, the concert contralto. This will be Miss Keyes' first appearance in this city. "SCHERZO."

was the work of Mrs. Olive E. Atwood, of Milwaukee, a pupil of Fannie Bloomfield Zeisler. Miss Powell's superb art was a matter of course. Mrs. Atwood interpreted several difficult selections by Campbell-Tipton, singing Strauss, Brahms and Chopin in a manner which elicited much favorable comment from critics. It was her first formal appearance in public in Milwaukee, although she has appeared in many private recitals here and on the concert stage in other cities. Miss Powell was ably assisted by Waldemar Liachowsky at the piano. Her program included the Melody from "Orpheus," by Gluck-Powell, and ended with the "Fantaisie de Faust," Wieniawski. M. N. S.

DALLAS MUSICAL EVENTS

Symphony Orchestra Concert—Oscar Seagle Soloist with Schuberts

DALLAS, March 23.—An enthusiastic audience greeted the Dallas Symphony Orchestra at its concert last Sunday.

It is hard to realize that the people of Dallas can listen to an orchestra all its own, but after four months of hard work the result is a great part of the credit for the organization and upbuilding of the orchestra is due Harold Abrams, a local lover and promoter of music. He also lends his talents to the orchestra as well, playing first violin or viola.

Director Carl Venth and his men played a splendid program at the last concert.

The Schubert club gave its second concert of the season on March 12, with Oscar Seagle as soloist. The members of the club sang almost as an individual, with all the beauty of true color and warmth one could want in presenting the cantata "Sir Oluf," by Harriet Ware.

Oscar Seagle, the baritone, who held the audience with his splendid, intelligent singing, made a good many realize what an art singing really is. His singing with the club and that of Mrs. H. M. Doolittle, the soprano, added just what styled the whole affair a "gem."

Harriette Bacon MacDonald is the director and accompanist of the club and in the presentation of "Sir Oluf" she won new laurels. She has just returned from a concert trip in neighboring towns with Oscar Seagle.

MME. DE MOSS RE-ENGAGED

To Serve Thirteenth Year as New York Church Soloist

Mme. Mary Hissem-de Moss, one of the best known of the American concert sopranos, has been re-engaged as soloist at Fifth Avenue Presbyterian Church, New York, for her thirteenth year, and also at Calvary Church, East Orange, evening services, for the ninth year.

In her concert work Mme. de Moss has had an especially busy season. In closing her March engagements she has sung in New York twice this week, March 25-26. She will begin April with a performance of the Bach "Passion" on April 2 in New Haven under Horatio Parker, and will follow with a recital in Orange, a performance of the "Elijah" in Bridgeport April 8, a recital in Wilkesbarre, an appearance with the Pittsburgh Apollo Club April 25 and a recital in New Brunswick May 10.

Pilzer's New York Recital

Maximilian Pilzer, the American violinist, will give his New York recital in Carnegie Hall on April 25. One of the most interesting numbers on the program will be a Suite "From Old New England," by Edmund Severn, dedicated to Mr. Pilzer in recognition of his success in playing Mr. Severn's Violin Concerto last season.

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No. 120 Boylston Street, Boston,
March 25, 1912.

THE second and last concert of the Cecilia Society this season was given on the evening of the 21st in Symphony Hall, Dr. Arthur Mees conducting. The assistant artists were Alma Gluck and Leo Slezak, of the Metropolitan Opera Company.

The program consisted of choral pieces, chiefly *a capella*, without orchestra, and the performances of the soloists. The chorus sang Bach's Motet, "Praise the Lord, All Ye Heathen," after the 117th Psalm; Verdi's Hymn to the Virgin Mary; Cornelius eight-part chorus, "Liebe Dir Ergeb Ich Mich"; Charles M. Loeffler's "For One Who Fell in Battle"; a trio for women's voices, "To-morrow," by Arthur Foote, played for the first time; Cui's "Spring Delight"; a Hunting Song by Benedict, and Kremser's setting of a "Netherland Folk Song."

The performances of the chorus were distinctly a gain in the direction of finish and variety of color and observation of nuance over previous performances. It was seen that the appointment of Dr. Mees had borne some fruit. Perhaps, also, the visit of the Mendelssohn Choir had had something to do with rousing the gentleman and ladies of the Cecilia from something very like a dignified repose. The program was interesting in itself, particularly by reason of Mr. Loeffler's music, which must rank among the finest achievements of this composer; few might hope to attain such noble and exalted expression of those moods which accompany the contemplation of the final mystery. In this music there is beauty and heroism, and a fine tinge of exaltation and triumph felt gravely through it all. The harmonic idiom is Mr. Loeffler's, rich and fine, not easiest to sing, but, once sung, sounding exceedingly well.

Dr. Mees had prepared the performance very carefully, and at the end the applause continued until at last Mr. Loeffler rose from his seat in the audience. A little later, after his graceful three-part chorus, Mr. Foote was similarly called to his feet. The Bach motet was a dignified and sonorous opening of the concert, and Verdi's Hymn to the Virgin was more than that!

With all this, however, the concert was as a matter of fact almost a singer's occasion. Both Mme. Gluck and Mr. Slezak after singing their allotted numbers were compelled to add encore after encore to the program. These songs were announced: "Salomo," Hermann; "Verschwiegene Liebe," Wolf; "Die Loreley," Liszt; "Ashes of Roses," Woodman; "Ecstasy," Walter Rummel, and the "Narrative of Assad," from Goldmark's "Queen of Sheba," sung by Mr. Slezak; "Rossignols Amoureux," Rameau; "La Colomba," Schindler; "Warnung," Mozart; Song of the Shepherd Lehl, Chant Hindu, Rimsky-Korsakoff; "Psyche," Paladilhe; "My Laddie," Thayer.

Miss Gluck charmed exceedingly by the purity and sweetness of her voice, her uncommonly musical nature and her musicianship in interpretation.

Mr. Slezak, looking more good-natured and more like a Saxon ogre than ever, and threatening each moment to burst through his evening suit, sang with the warmth and the enthusiasm and the eclecticism of style which have ere this endeared him to Boston audiences. The audience was large, and the concert one of the most successful that the Cecilia has given in recent years.

OLIN DOWNES.

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SURFEIT OF MUSIC FOR INDIANAPOLIS

One Brilliant Affair After Another to the Joy of That City's Concert-Goers

INDIANAPOLIS, March 23.—The last two weeks in Indianapolis have been the most brilliant ones in music circles that this city has enjoyed for some time. The first week opened with a recital on Tuesday by Horatio Connell, baritone, under the auspices of the Lake Erie College Alumnae Association of Indianapolis. This was his first appearance here in a public recital and he was received with warm applause. His program consisted of songs from Schubert, Franz, Gounod, Mozart, Rachmaninoff and an old Irish air, all of which were thoroughly enjoyable. Mr. Connell made a lasting impression upon his hearers, as he is a most intelligent artist.

Following this recital was the third concert of the season on Friday by the Indianapolis Männerchor with Christine Miller as soloist. Miss Miller is a favorite here and this was her fourth year as soloist. Her songs were "An die Leier" and "Tireless Love" both by Schubert; two Reger songs and two compositions by Brahms. She was very gracious and added two encores which were also well received. The mixed chorus sang two numbers, "In the Alps," by Friedrich Hegar, and the "Tannhäuser" March. These numbers were so enthusiastically received that both were repeated. The Männerchor contributed three numbers, the "Siehst du das Meer," by Nagler; "Springtime," by Carl Wilhelm, and a composition by Rudolf Heyne, who is director of the organization and who dedicated this piece, "Des weize Tod" to the Männerchor. The composition is a noteworthy one and Mr. Heyne was recalled by warm applause.

On Saturday Vladimir de Pachmann played a recital, appearing under the direction of Ona B. Talbot. His program included compositions of Mozart, Schumann, Mendelssohn, Moszkowski and an arrangement of the Rondo-Brilliant, op. 62, E Flat, by Weber-Henselt. The remainder of the program was taken up with Chopin numbers, which this artist, it seems, was born to interpret. The audience was attentive to the highest degree and seemed fairly to drink the music from this program—as the artist was most happy in his choice of numbers—and, as is his custom, was very intimate with his audience.

On Sunday afternoon the Indianapolis Orchestra, under the direction of Alexander Ernestinoff, played the regular monthly concert with Paul Hyde Davies, tenor, as soloist. This organization has grown in popularity and at each hearing is noted a decided improvement. On this occasion there were 5,000 persons turned away. The Overture from "Hänsel und Gretel," by Humperdinck, opened the program, followed by the Ballet music from "Le Cid" by Massenet. The "Meditation" from "Thais" was played with violin solo by Kenneth Rose, of the faculty of the Metropolitan School. Mr. Rose was well received and his playing was indeed satisfying. The march of "The Knights of the Holy Grail" was a noble performance and much credit is due to Conductor Ernestinoff for its broad and masterful interpretation. There were three numbers for the soloist, namely, "Morning," by Oley

Speaks; "Possession," by Clough-Leigher, and "I Hear You Calling Me," by Marshall. Mr. Davies was so well received that he was obliged to add two encore numbers. There were numbers for the string orchestra and the program closed with the "Fanfare Inaugural" by Paul Gibson.

On Thursday of this week, under the direction of Ona B. Talbot, Alessandro Bonci was heard here in a concert for the first time and a wonderful demonstration of the art of singing it was indeed. The Italian Society made the occasion a brilliant one. Signor Francini, the accompanist, played a program number, the Overture from "Mignon," and was heard to fine advantage in both this and his encore number. Bonci sang, among his numbers, the Aria from "The Girl of the Golden West," Puccini, and the audience was most appreciative, as we have heard very little of this music.

Jeanne Jomelli, the operatic soprano, had the misfortune to appear here on one of the most inclement nights that we have had for years, Wednesday last. The occasion was one of the Männerchor artist recitals for the season. She sang a beautiful program and was assisted by Harold Osborne Smith, pianist. Jomelli is a splendid artist and the audience welcomed her as such. An interesting program number was a song of her own composition, "J'ai Pleuré en Réve."

M. L. T.

SCHOLARSHIP FUND CONCERT

Fine Program Given for Benefit of Needy Pupils by Granberry School

The Granberry Piano School presented a concert in aid of the scholarship fund of the school at Carnegie Chamber Music Hall on March 25 under the direction of George Folsom Granberry. The group of women interested in assisting talented and needy students had called out a good-sized attendance to hear the program rendered by the New York Singers' Quartet; Wilhelm Foerster, clarinet; Valeda Frank, one of the scholarship pupils, and Dr. Nicholas J. Elsenheimer, of the school faculty, who presided at the piano.

The quartet, composed of Frederick Hastings, Cora E. Guild, Mary Lansing and Edwin O. Bangs, displayed well-rounded ensemble singing in a "Legend" by Tschaiakowsky, Brahms's "Farewell," "Matona, Lovely Maiden," by di Lasso, and "Where the Bee Sucks," by Dr. Arne. Mr. Hastings scored a success with a group of songs, including Dr. Elsenheimer's sacred song, "I Think When I Read That Sweet Story," MacDowell's "The Sea" and "Krishna" by Gena Branscombe, in which the baritone was especially forceful.

The Brahms E Flat Major Sonata for clarinet and piano was given a musicianly performance by Mr. Foerster and Dr. Elsenheimer. Miss Frank displayed pianistic proficiency and emotional depth in Liszt's "Gondoliera," Chopin's Impromptu, op. 29, and Prelude, op. 28, No. 2. At the conclusion of her group of numbers the young pianist was recalled again and again.

Chicago Musical College Students in Grand Operas

CHICAGO, March 25.—One of the most ambitious entertainments in the schedule of the Chicago Musical College was the representation of acts from three grand operas by students with chorus and orchestra. In the second act of "Madama Butterfly," staged by Kurt Donath the title rôle was sung by Florence Stevenson, with Janet Hardy as Suzuki. Sharpless was particularly well sung by George Everett. The third act of "Rigoletto," presented under the direction of Maurice DeVries, introduced Johanne Berthelsen in the title rôle; Hazel Lathrop as Gilda, Adolph Richard as Sparafucile, and Maybelle C. Daly as Maddalena. Surprisingly good work was done. Wagner's "Flying Dutchman," which has not been heard here for years, was staged by Adolph Muhlmann. The chorus rehearsals were conducted by Burton Thatcher, who also appeared in the title rôle. Adolph Richard was the Daland and Mme. Katzenberger-Lighthall sang the part of Senta.

C. E. N.

BIG MUSICAL WEEK FOR SAN FRANCISCO

Concert-Goers Applaud Great Work of Bauer, Zimbalist, Elvyn and Tetrzzini

SAN FRANCISCO, March 18.—In superb programs presented by Efrem Zimbalist, Harold Bauer, Luisa Tetrzzini and Myrtle Elvyn, San Francisco has been especially favored with an eventful week. That two such masters as Bauer and Zimbalist could be brought together for a single performance was unique, but the audience was not alone in the enjoyment of the recital, for the artists themselves, who are very warm friends, afterward declared that it afforded them the greatest pleasure to perform together.

The Mozart Sonata in B Flat, the second number, was by far the most beautiful performance that any concert-goer could possibly have expected to hear—such exquisite coloring as Mr. Bauer put into the piano part, such poetical expression given by both, and above all the direct sympathy in interpretation made the audience give a little gasp of delight at its close. The Beethoven "Kreutzer" Sonata was a masterly performance, as was the Brahms Sonata in D Minor; especially beautifully done was the *Andante* with variations of the "Kreutzer." The artists won many recalls.

Mr. Zimbalist played himself into the hearts of San Franciscans at his first appearance as soloist with the San Francisco Orchestra a week ago. He has made eight appearances in this community since then, including a concert in Berkeley before the largest gathering of the season: one concert in Oakland and one in Sacramento. He has made a sensational success and whatever might be said of this great artist would only be in the way of confirmation of the reports throughout the country and abroad, of his supreme art. His programs have been made up of most delightful numbers, some of his own composition. Sam Chotzinoff's admirable work as accompanist has been highly appreciated.

Luisa Tetrzzini returned to the city where she won her first laurels and which she calls "home," for a series of concerts, making her first appearance on Monday night of last week. It was a gala performance for Tetrzzini's thousands of admirers and for the great diva herself, who was given a royal welcome.

The orchestra, under the direction of Paul Steindorff, which accompanied the diva, played the overture "La Dame Blanche," Boieldieu, and Gounod's "Marche et Cortège," "Queen of Sheba." Mr. Steindorff directed in his usual authoritative manner. M. Mascall, baritone of the Grazi French Opera Company, and Yves Nat, pianist, were the other assisting artists. Mascall was heard in Saint-Saëns's aria from "Henry VIII," "Benvenuto," Diaz, and Chanson Bacchique, from "Hamlet." M. Nat gave an excellent rendition of Liszt's Second Rhapsodie, as well as playing the accompaniments to some of Tetrzzini's recall numbers.

It was the regret of many that Myrtle Elvyn could be heard in but one piano recital last week, so wonderfully has she broadened in her art, since her visit here two years ago. One of the largest audiences of the season attending a piano recital heard this young American pianist on Tuesday night, when she added some new and admirable qualities to her playing by the rendition of a well-chosen program.

The Beethoven Sonata "Appassionata" was charmingly played and her numbers which followed abounded in difficult techniques, which the young woman seemed to overcome with the utmost ease. The works were from Brahms, Godowsky, Chopin, Rachmaninoff, Leschetizky, Liszt and a Serenade and Novelette of her own. She won most enthusiastic approval and many recalls.

Eduard Tak, concert master of the San Francisco Orchestra, was the principal soloist at the meeting of the Pacific Musical Society last week. With Uda Waldrop at the piano he played the D Minor Concerto by Vieuxtemps and the Bach Sonata for Violin No. 6, E Major. Piano solos were given by Mrs. John McGaw and Mrs. Eugene Elkus, with Albert Elkus at the piano, gave a group of songs.

Miss Powell Plays "Earl Strad"

At her recent recital in Milwaukee Maud Powell played upon the famous Earl Strad, now in the Lyon & Healy collection of old violins and formerly in the Hawley collection. This instrument is remarkable for its size and pure tone and Miss Powell expressed herself as delighted by the experience of using this famous fiddle.

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MACDOWELL "KELTIC" FEATURE OF RECITAL

Leslie J. Hodgson Plays a Neglected Sonata in Finely Chosen Program

One of the most thoroughly enjoyable piano recitals of the present season was given under the auspices of the American Institute of Applied Music in Carnegie Chamber Music Hall on Friday evening of last week by Leslie J. Hodgson, the young American pianist. Mr. Hodgson has won himself a large number of admirers by his work during the past few years. His art has broadened and matured considerably since he was first heard here and last week he revealed himself as an artist of exceptional powers. An audience that completely filled the hall applauded him enthusiastically and obliged him to add several extras to his program.



Leslie J. Hodgson

Mr. Hodgson is not only a gifted pianist but a skilled program builder, and program-making is a difficult art in itself. His offerings consisted almost exclusively of master works. There were MacDowell's "Keltic" Sonata, Chopin's Ballade in F, Fantasia in F Minor, an étude and two "Ecosseises," the finale of Schumann's "Symphonic Studies," Sibelius's "Romance," Reger's "Humoresque," Strauss's "In Silent Forest Paths" and the Schubert-Liszt "Erlking," while as additional numbers he played Chopin's A Flat Étude and the Gluck-Brahms Gavotte.

Mr. Hodgson cannot sufficiently be thanked for bringing forward the MacDowell Sonata, which is so inexplicably overlooked by pianists to-day. It is, in reality, a masterpiece among masterpieces, one of the brightest gems of sonata literature, one of the supreme pianistic achievements since Chopin. Never did MacDowell rise to greater heights than in this work. It is superb in its virile ruggedness, somber power and passionate eloquence. There is magnificent boldness in the sweep of its melodic lines, in its harmonic massiveness,

while for solidity of structure, perfection of form, compactness and coherence it stands unsurpassed. To do justice to this work a fund of poetic temperament, profound musical intelligence and exceptional technical mastery are needed and Mr. Hodgson possesses these qualifications in full measure. He brought out the dramatic content of the first movement with commanding breadth and gave the melodically enchanting slow division with lovely tone coloring and emotional effect. Masterly in every respect was his delivery of the third movement, which is a technical stumbling block. The audience welcomed the sonata with undisguised delight.

An equally high level was maintained by the pianist in the Chopin Ballade and Fantasia, both of which he read with considerable incisiveness. He rose to the billowing, stormy climaxes of the former with rare art and he gave forceful proclamation to the varying moods of the sublime Fantasia. The "Ecosseises" proved to be dainty trifles, daintily played, and the Etudes had luscious tonal beauty and warmth of feeling. The Schumann number was played with invigorating energy and splendid rhythmic impulse.

Deeply enjoyable were the shorter numbers, particularly the Sibelius and the Strauss. Reger's "Humoresque" was perhaps the least interesting item on the program, but Mr. Hodgson's performance of it made it acceptable. All in all, however, the recital was one of exceptional merit from every standpoint. H. F. P.

Operatic Course at Harvard

BOSTON, March 25.—The course of operatic concerts and lectures by instructors at Harvard University, Boston Opera artists assisting, are now coming to an end. The lecturers have been Messrs. Spaulding and Edward B. Hill, of the music department of the University. The lectures have followed from early beginnings the history of opera, laying more stress upon musical than verbal explanations, and appropriately so. The musical programs have been very complete and exceptionally interesting. Many excellent singers of the opera company have assisted, such as Alice Nielsen, Evelyn Scotney, Edward Lankow, José Mardones, Giovanni Polese, Elizabeth Amsden, etc. The course has been very successful and will, according to present intentions, be pursued next season. O. D.

Noted Hymn Writer Ninety-two

BRIDGEPORT, CONN., March 23.—Fanny Crosby, the famous hymn writer, celebrated her ninety-second birthday to-day. Although blind since childhood Miss Crosby is still strong in body and spirit and says she feels younger than ever.

GODOWSKY IN A HUMOROUS VEIN

Pianist Treats London to an Amazing Display of His Abilities as Virtuoso and Composer-Parodist—Medal for Pablo Casals—The Latest Child Prodigy Discovery

Bureau of Musical America,
7 Crown Office Row, Inner Temple, E.C.,
London, England, March 23, 1912.

ONE of the cleverest and yet one of the most amusing pianoforte recitals heard here for a long time was that given by Herr Godowsky this week at the Bechstein Hall, when, with all the seriousness in the world and a display of all his wonderful finger dexterity, he perpetrated an elaborate musical joke. Apparently all existing pianoforte music is as child's play to Herr Godowsky, and he must needs be his own composer when he wishes to show his amazing powers at their utmost. Thus it was that his audience at the Bechstein Hall heard for the first time his own set of twenty-four pieces, collectively entitled "Walzermasken," which, if they cannot be called parodies, are at least pianoforte silhouettes of all the best known composers, both of yesterday and to-day.

All the mannerisms and characteristics of ancients and moderns alike were "taken off" to the life, and throughout the fascinating waltz rhythm one could pick out Brahms and Mozart, Strauss, Grieg and Schubert; the moderns, Ravel and Debussy, and even the seductive air of the Viennese waltz. Each waltz of the series, which took nearly an hour to play, was designated by some apt and descriptive title, such as "Carnival," "Elegy" or "Silhouette." Some of them, perhaps, may be published and heard separately, but it is safe to say that no one but Herr Godowsky himself could play them all. Equally amazing was the pianist's rendering of his own arrangements of Chopin studies for the left hand alone; indeed, until one looked at Herr Godowsky, it seemed incredible that he was not playing with all his ten fingers.

As Professor Leopold Godowsky, head of the "Master School" for the pianoforte in connection with the Imperial and Royal Academy of Music and Dramatic Art in Vienna, the composer of "Walzermasken" will introduce six of his best pupils at two concerts next week. The first of these, on Monday, will be an orchestral affair at the Queen's Hall, under the conductorship of Percy Pitt, and the other a recital, on the following day, at Bechstein Hall. The six favored pupils include two American girls, Becky Davison and Marjorie Church.

Special interest was lent to the appearance of Pablo Casals at the concert of the Philharmonic Society at Queen's Hall on Thursday night by the fact that earlier in the day he had been presented with the society's Beethoven gold medal, in recognition of his distinguished services to the art of music. The presentation was made at the offices of Messrs. N. Vert, Ltd., the well-known agents, in Cork street, by a little deputation from the society, consisting of Dr. Cummings, Mr. Leven, William Wallace and Montague Chester. Dr. Cummings, who said that the society looked on Señor Casals as the finest living exponent of the 'cello, recalled the fact that he had handed a similar medal to Herr Joachim some years ago, and another, more recently, to Mme. Adelina Patti. The Beethoven medal bears on one side a bust of the musician after whom it is named, from a cast made immediately after his death, and on the other the inscription

"Presented by the Philharmonic Society of London."

LONDON, March 15.—Marjorie Dennis, a little girl of thirteen, left London for Canada yesterday en route for the United States. That statement may not seem calculated, on the face of it, to raise any great enthusiasm, but—well, wait until Miss Dennis arrives! For this child, who looks even younger than her few years and still confesses to a liking for dolls, is the possessor of a voice that is likely to prove a fortune—a wonderful voice; so wonderful and of such power that it hardly seems possible that it can issue from so young a throat.

So far Marjorie Dennis has hardly sung here in public at all and little has been said of the new prodigy. A few months ago a favored few heard her at the studio of her teacher, Atherton Furlong, and this week, a day or two before her departure for Canada, she had a small and select audition at the Bechstein Hall. Only a few people were invited and only a very few had any idea of the marvel that was to be displayed for their edification.

They saw a pretty dark haired child in very short skirts, who, at a word from her master, went on to the platform and without a trace of shyness faced her little audience.

"What will you sing, Marjorie?" asked Mr. Furlong. "I don't mind," said Marjorie cheerfully. (It is credibly reported that Miss Dennis can sing already in three languages, and she is certainly quite at home in two.) So Marjorie elected to sing that song which is the heritage of every prima donna, the "Jewel Song" from "Faust." To say that the small and select audience was surprised is to put it mildly. Here was a child with the voice of a grown woman—a voice that its owner seemed to produce without the slightest effort. Put into bald language Marjorie Dennis's voice is a soprano, with a range extending from F to A. But that conveys nothing of its beauty and feeling or of what was especially amazing—the power over the lower notes.

Then the little singer, without a hint of nervousness, gave other selections from a repertoire the extent of which would not disgrace an artist of twice her age.

The story of the discovery of Marjorie has about it a smack of romance. Her sister, who is now in Mr. Hammerstein's opera company here, was trained by Mr. Furlong. One day, when she went for her lesson, she took Marjorie with her. At the end of the lesson Mr. Furlong asked, casually enough, "Does your sister sing?" "Oh, she has a nice little voice," was the answer, and to show the "nice little voice" Marjorie sang one or two little things she had picked up from her sister.

That was enough. The master recognized a voice among a thousand. It was not in her parents' scheme of things that Marjorie, as well as her sister, should have her voice trained. Indeed, they had not realized that she had a voice. But this was no case for objections or talk of business. Mr. Furlong, for very love of his art, would have the training of Marjorie Dennis in his hands; and how well he has done his part was made very plain to those who heard the little singer the other day. Marjorie's ambition, of course, is grand opera; meanwhile, she is on her way to her first real conquests.

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ACTIVITIES OF THE FEDERATED CLUBS

Study of Russian and German Music a Favored Plan Shown by Year Books of Various Organizations—Interesting Course of Procedure of Red Cloud (Neb.) Club—Some Ambitious Programs Given

THE Ladies' Friday Musicales of Jacksonville, Fla., gave an "open meeting" on March 15. This organization has been doing excellent work this season and the corresponding secretary reports a decided increase in the membership. The following program was given:

"Slavonic Dance," Dvorak, Mrs. C. E. McKinnon and Mrs. A. B. Vance; "Hush, My Little One," Beethoven, "Who'll Buy My Lavender?" German, Mrs. G. M. McKinney; "Funeral of a Marionette," Gounod, Ruth Drew; Vocal Solo, Selected, Edna Hudnall; Capriccio Brilliant, Mendelssohn, Mrs. Screven Bond, with orchestral accompaniment by Mrs. Chas. D. Abbott; Berceuse from "Tocelyn," Godard, Kathleen Crane; Reading "The Opera Encore," Maud Wagner; "Italian" Symphony, Mendelssohn, First Movement, Mrs. T. F. Orchard, Mrs. A. S. Hubbard, Mrs. Andrew Menke and Mrs. C. D. Abbott; "Danza," Chadwick, Leise King; Melodie, Tchaikowsky, "The Bee," Schubert, Romance, from Wieniawski Concerto, Mrs. I. A. Zacharias; "Gondolier's Song," Graben-Hoffmann, "Evening," Runnenhagen, "Lullaby," Mozart, Chorus Ladies' Friday Musicales.

The music department of the Fortnightly Club of Summit, N. J., has spent the Winter studying German music, as outlined in the course of study prepared by Mrs. Wardwell. During October the meetings were devoted to the "History of Early German Music"; November, "Origin of German Opera and Oratorio"; January, "Organ Recital," giving illustrations of German music; February, to the study of Bach; March, to Handel and Gluck, and April and May will be given up to Haydn and Mozart. At each meeting papers have been read, based on the subject matter in Mrs. Wardwell's book.

The Ladies' Musical Club of Taunton, Mass., sends an interesting program for the season of 1911 and 1912. The study department of this club uses Mrs. Wardwell's "Plan of Study." The club has thirty-five members, sixteen vocalists, ten pianists, five violinists and four literary members. It meets once a month and gives one public concert a year. The following plan of work has been carried out so far with great success:

October 24, Recital, Minnie Little Longley, of Boston; November 14, Liszt Centenary (1811-1911), Paper, "An Appreciation of Liszt, His Special Contribution to Modern Music"; December 12, "Music of Bohemia," Smetana, Fibich; Dvorak, "New World Symphony"; January 9, Three Contemporary American Composers, Arthur Foote, 1853, George W. Chadwick, 1854, Horatio W. Parker, 1863; Paper, "Music in America"; February 13, Paper, "Schumann and the Romantic Movement in Germany"; March 12, Public Musicales by Anton Wittek, concertmaster of the Boston Symphony Orchestra, Mme. Wittek, pianist, Bertha Kinzel, vocalist.

Studied Russian Music

The Musical Cycle of Danville, Ill., organized in 1902, spent the Winter studying Russian music according to Mrs. Wardwell's "Plan of Study." The club has four classes of members, active, associate, student and honorary, with a membership of about one hundred. The programs for the study class have been devoted to Russian music altogether. Interspersed between these have been some interesting miscellaneous programs, a students' recital and a lecture-recital. The study class, beginning with Russian folksongs, ecclesiastical music and early opera, has come down through the works of Glinka, Seroff, Dargomizsky, Borodin, Moussorgsky, Cui, Balakireff, Rimsky-Korsakoff, Rubinstein, Tchaikowsky, Glazounoff, Arensky, Tancieff, Withol, Liadoff, etc.

The Morning Musicals of Watertown, N. Y., follow the Federation Plan of Study and this year is given to the "General View of Music." The first meeting was devoted to the "Study of the Piano" and an introductory talk was given, followed by questions and answers assigned to different members of the club. Selections by Bach, Rubinstein and Chopin showed how these composers adapted their compositions to the instruments then in vogue. Another meeting was a piano recital of the works of Bach, Haydn, Mozart, Beethoven, Field, Weber, Mendelssohn, Rubinstein and MacDowell. A meeting was addressed by Mrs. F. S. Wardwell on the "Work of the National Federation." She explained the manner of studying the "Question and Answer" book and sang some of the songs in the lesson on "The Voice." There were papers on "Distinction Between Soprano, Mezzo-Soprano and Contralto" and "Singers of the Present Day." Another meeting was devoted to "Orchestra and Orchestral Music" with illustrations from "Die Meistersinger, Haydn's Third Symphony and Dvorak's 'New World' Symphony. Another meeting was devoted to chamber music. The last meeting on March 5 was devoted to "Women in Music."

The Treble Clef Club of Hampton, Ia., sends a yearbook showing that it has, in company with a number of other Federated Clubs, spent the Winter in the study of Russian music.

The Music Study Club of Red Cloud, Neb., meets on alternate Thursdays. Part of the time of each meeting is devoted to chorus practice, after which a special subject is taken up.

On November 2, the subject "Tannhäuser" and the roll call on "Music I Heard During Vacation"; November 16 was devoted to "Lohengrin," with a roll call of "Wagner Incidents"; December 14, the program was made up of the works of Ethelbert Nevin with a roll call of "Nevin Items"; January 11 was devoted to "Chopin"; February 8, "Clara and Robert Schumann"; February 22, "Handel," with a roll call of "National Airs"; March 21, "Mendelssohn"; April 4, "Beethoven."

"Aim High" the Motto

The Matinée Musicale of Greenwood, Miss., sends the sixth annual program. This club was organized in 1906 and joined the Federation in 1907. Its motto is "Aim high and consider yourself capable of great things," with club colors of black and gold. The first two meetings were devoted to "Schubert" and "Loewe," two more to "Schumann" and "Franz," one to "Mendelssohn," one to "Liszt," one to "Raff," "Jensen," "Joachim," "Bruch" and "Rheinberger." These meetings were all preceded by papers, short sketches of the life and work of the composers. Two meetings for the study of the "Opera of Wagner" were preceded by descriptions of "Tannhäuser," "Tristan und Isolde," "Rheingold" and "Siegfried." A discussion of the "Life and Works of Brahms" was followed by a program of his compositions. Another meeting was devoted to the "Works of Richard Strauss."

The Polyhymnia Circle of Mobile, Ala., a small club limited to twenty members, was formed "for the purpose of study and to advance the interest and promote the culture of a high musical standard." The motto is, "Love, Loyalty and Good Fellowship." This season has been devoted to German music. The club meets every two weeks at the residence of the president, Mrs. James Wade Cox. The meetings are informal and altogether devoted to serious work. In addition there are two evening meetings, one of which was a Valentine Musicales.

The Musical Club of Webster, Mass., has spent the year in the study of Russian music and reports this year as "the most strenuous as well as the most interesting in the history of the club."

The Afternoon Musical of Warren, O., gave on February 27 a beautiful musicale devoted to the works of MacDowell, as follows:

Paper, "MacDowell and the Peterborough Artist Colony," Mrs. J. C. Rogers; "To the Sea" and "Song," Olive Lamb; "Deserted," Sallie Tod Smith; Romance opus 35, L. V. Ruhl; Moto Perpetuo Concert Etude, Bernice Maudsley; "The Robin Sings in the Apple Tree," "Thy Beaming Eyes" and "In the Woods I Have Wandered," Mrs. G. D. Hughes; "Der Sarenzanen" and "Die Schöne Alda," Dana's Musical Institute Orchestra, L. B. Dana, conductor.

The following week the club gave a program for the Y. W. C. A. girls in their new quarters on the occasion of the dedication, thus carrying out the philanthropic idea which was so strongly advocated at the last biennial. One of the interesting programs of this year was devoted entirely to "public school music." The incentive for this program was gained through suggestions received at the biennial meeting in Philadelphia last Spring.

Its 413th Concert

The Amateur Musical Club of Chicago gave its 413th concert on March 11 with the following program:

Walter Lampe, Sonata for Piano and 'Cello, op. 4, Agnes Pillsbury and Mr. Steindel; Wolf-Ferrari, "Via così non mi," from "Secret of Suzanne"; Debussy, Romance, "Mandolin"; Massenet, "Qui te Fait," from "Thais"; Louise Hattantaet; Lalo, Symphony, "Espagnole," Gertrude Consuela Bates; Helen A. Sears, Suite "Ancienne," Miss Pillsbury; Schubert, "Schlummerlied," "Nacht und Traume," "Geheimes"; Franz, "Die Lotosblume," "Frühlingsliebe," "Arch, wenn

ich doch ein Immechen wär," "Der Schmetterling ist in die Rose verliebt," Mrs. A. F. Callahan.

The Matinée Musical Club of Duluth, Minn., has concentrated this year's efforts on the "General View of Music" with American music as a special feature. The plan of work includes thirteen formal programs with eleven meetings of the study class. The artists' recitals for the year include Mrs. Frank O'Meara on October 4; Mrs. Bloomfield Zeisler, on President's Day, November 4, and the Flonzaley String Quartet on January 31. The formal programs include a cantata, "Legend of Grenada," an organ recital, a program by the Minneapolis Thursday Musical Club, a program of "Christmas Music" and one of "Lenten Music," a program by the St. Paul Schubert Club, a program of miscellaneous music and six programs of American music. The study class, open to all club members, is given up to the "General Study of Music, American Composers and Others Whose Compositions Appear on the Artists' Programs." Fifteen minutes of each lesson is given to "American Composers." There are two lessons on "The Piano," one on "The Orchestra" and two on "American Music," one on "Harmony," one on "Voice" as an instrument and one is a "Résumé."

The Cecilia Club of Freehold, N. J., gave a beautiful program on March 7, headed "Music of the Night." The leader, Mary Stokes, opened the program with a talk, quoting a number of passages applicable to the subject. Following was the program:

"Liebestraume," Liszt, Mrs. Walker; "Breezes of Night," Gounod, Mrs. Anderson and Mrs. Williams; "Lovely Night," Bareareole, Offenbach, Chorus; Nocturne, Chopin, Miss Armstrong; "Night Faries," Charles Willeby, "Night," Grace Watson, Mrs. Ellis; Romance, violin solo, Evelyn Forman; "The Night Has a Thousand Eyes," Belle Boltwood, Miss Ward; "The Night and You," Clark, Miss Ellis; Overture, "Midsummer Night's Dream," Mendelssohn, Mrs. J. B. Conover, Mrs. Bacon, Miss Denise and Miss Forman; "Summer Night," Gade, Chorus, and a poem of Longfellow's on "Night," read by Miss Stokes.

The Amateur Musical Club of Peoria, Ill., devoted its meeting on March 1 to "Public School Music." The program opened with "Spinning Chorus," Wagner, sung by the Peoria High School Glee Club. "Drink to Me Only with Thine Eyes" came next, after which Miss Daley spoke of the function of public school music. Illustrations of the work done by the Eighth Grade of the grammar schools followed. From the first step, "Tone Plays," by the infants of the first grade to the development of "Sight Reading" and "Three Part Songs" by the pupils of the seventh and eighth grades, the attention of the large audience was carefully held.

E. W. RULON, Press Secretary.



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AMERICA'S LOSS BERLIN'S GAIN

**Paur Pleased Over Appointment as Royal Opera Conductor—
Glad to Return to Opera—American Artists Active as
Ever in the German Capital**

European Bureau of Musical America,
Berlin, Germany, Goltzstrasse 24,
March 11, 1912.

THE other day I rode up-town on the "Underground" with Emil Paur. After the preliminary congratulations upon his appointment as Dr. Muck's successor at the Royal Opera, I asked Mr. Paur whether he was pleased with the prospect of conducting opera rather than concerts—his principal activity for the last ten or fifteen years. Said Mr. Paur: "Very much so! In fact, I have longed to return to opera for many years. And the orchestra with which I am to work here is, I think, splendid." Mr. Paur's praise of his vocal material may not be quite so absolute, although he mentioned that the Royal Opera possessed a number of artists of the highest standard. Mr. Paur had proposed to the Generalintendant, his Excellency von Huelsen, to conduct several trial performances as a guest before being given a definite engagement. But Count von Huelsen did not deem it necessary, as he and his advisers thought Mr. Paur's reputation sufficiently established to warrant his appointment to this responsible post. Without attaching undue importance to the opinion of the heads of the Berlin institution, we, nevertheless, believe that this confidence in the renowned German-American's ability should fill many influential parties at home with remorse for not having found means to reserve Mr. Paur's services for America. Jane Packham, one of Cincinnati's favorite contraltos, who has been studying and coaching German *lieder* with the widely known singing teacher, Frantz Proschowsky, of Berlin, will return to the States next September for a tour. This gifted and temperamental contralto has made pronounced progress since she began her work with Mr. Proschowsky a little more than a year ago. Especially the German enunciation—that bug-bear of all American singers—has been vastly improved.

Last Thursday a young American pianist, Alice Eldridge, a pupil of Rudolf Ganz, attracted attention in Bechstein Hall on the occasion of her own recital. Miss Eldridge is a young artist of unusual promise. Sure technic, musical taste and feeling and a strong personality are revealed in her playing and the combination is captivating. Her impressive Chopin interpretations (Nocturne, Preludes, Mazurka and Barcarolle) attracted particular attention.

Wüllner in Good Form

At his second *Lieder Abend* in the hall of the Royal High School of Music Ludwig Wüllner sang before a full house and was, as ever, enthusiastically acclaimed. And more than ever did the singer deserve to a great extent at least, this warm and spontaneous applause. For Wüllner came nearer to employing a veritable bel canto than in any concert in which we have heard him before. The program was devoted

exclusively to Brahms, the last group containing only atmospheric tonal pictures, like "Abenddämmerung," "Auf dem See," "Regenlied," "Nachklang" and "Botschaft." There was far less exaggeration than usual and in "Auf dem See" and "Botschaft" the singer found moments of the utmost lyrical impressiveness. It goes



Eleanor Spencer, the American Pianist,
Who Added to Her Laurels in Recent
Berlin Philharmonic Concert

without saying that Dr. Wüllner was accompanied with artistic devotion and finish by Coenraad V. Bos.

Mark Hambourg gave his second piano recital in Blüthner Hall on the 8th. We can but reiterate what we recorded of his first concert. Technically Mark Hambourg masters most compositions, especially such as "Lotus Land" and "Danse Nègre," by Cyril Scott, and "Jeu d'eau," Ravel, but his musical taste leaves many a wish unfulfilled. Hambourg's extraordinary pianistic ability is not to be doubted, which makes it all the more regrettable that he seems persistently to refuse to enter into the soul of a composition.

It is a pleasant task to record the improvement of an artist from one concert to another. Such we are glad to do here with in the case of Vida Llewellyn, of whose first piano recital several weeks ago we spoke in a previous issue. Then all was not as it might have been. At her concert with the Philharmonic Orchestra last Friday, Miss Llewellyn gave us an agreeable surprise by her fine performance of Mozart's Overture to "Figaro's Hochzeit," the E Minor Concerto of Chopin and Tchaikowsky's Concerto in B Minor.

Gabrilowitsch Conducts Philharmonic

Ossip Gabrilowitsch gave a concert as conductor of the Philharmonic Orchestra on Saturday, assisted by the Russian Trio. The evening's interest was centered on the Brahms Symphony in C Minor, op. 68, and a novelty, a trio for piano, violin and cello, by Paul Juon.

With the Brahms symphony Gabrilowitsch showed himself to better advantage as conductor than ever before. He conducted the work from memory, which, with all respect for the clever experiment, seems to me to represent a certain straining after effect. The impressiveness of a rendition is certainly not enhanced by the fact of the score not being in evidence. However, the striking parts of this composition were brought out to good effect by Gabrilowitsch, who, barring several lapses, progressed in compelling broad lines and conducted the finale especially to perfection, for which, of course, the orchestra itself also deserves praise. There is no use talking, Gabrilowitsch certainly understands Brahms, both as pianist and conductor, and expounds the master as do but few of his fellow artists.

The novelty, the Paul Juon trio, was decidedly successful. The work is agreeably insinuating and represents a grateful task for each of the performers. As this trio is accompanied by the orchestra, the composer had an opportunity to display what talent he had for instrumentation. Unfortunately, however, he does not show himself at his best here. The impression is blurred and there is evidence of a lack of knowledge of the instrumental possibilities. Yet withal, the composition is exquisitely melodic and constructed with such plastic lucidity that the warm reception accorded it was but natural.

The Philharmonie was crowded on Monday evening for a concert by Eugene Ysaye and Jean Gerardy. Assisted by the Philharmonic Orchestra, under Kunwald, these two splendid artists played Brahms's Concerto, for violin, cello and orchestra, with magnificent tonal blending and exquisite taste, yet, as is frequently the case when two virtuosi join forces, with several slight rhythmical divergences. The Brahms work was followed by Beethoven's D Major Violin Concerto in which Ysaye took his hearers by storm. Within the last four weeks I have heard this same composition performed at least five or six times, and for the greater part with excellent ability. But the combination of virtuoso finish, exquisite artistic taste and profound musical conception seems not to be given to other artists, at least to the extent displayed by Ysaye. Besides the foregoing, the program comprised the Concerto for violin, orchestra and organ (played by Herr B. Irrgang) of Vivaldi and Saint-Saëns's "Die Muse und der Poet," for violin and cello.

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Fine Success for Miss Spencer

Eleanor Spencer, the talented young American pianist who has been forging steadily to the front, was the artist engaged for the popular Philharmonic Concert on Tuesday. She played Schumann's A Minor Piano Concerto, Op. 54, with a wealth of expression and tonal beauty. She was repeatedly recalled and finally induced to give an encore, for which she chose Schumann's Romanza. Technic, taste and conception are attributes which Miss Spencer possesses to an extraordinary degree. Somewhat greater force will be acquired in the natural evolution from youth to ripe maturity.

Miss Spencer has recently been playing in Hamburg, where her success with the audience and press has attracted attention. I have before me the opinions of a number of critics as expressed in the various Hamburg papers. It is interesting to note that the gentlemen of the press, who in Hamburg have the reputation of being rather severe, emphasize the fact that Miss Spencer is remarkably equipped for a pianist. They dwell on her power and her voluminous tone, her touch and, last but not least, her unswerving sense of rhythm. The praise for her splendid powers of expression is unanimous. This we are ready to substantiate for we have come to appreciate in Miss Spencer a depth of musical feeling such as one rarely finds in a pianist of her age.

Jane Tezel-Highgate gave a *Lieder-Abend* in Klindworth-Scharwenka Hall on the same evening, accompanied by her husband, Eugen Tezel. English seems to be her mother-tongue, which became especially evident in her interpretation of the last group, comprising old Scotch songs, which the artist sang to excellent effect, both vocally and with regard to enunciation. Here, also, her mezzo-soprano seemed to have greater freedom and her tone production was decidedly more artistic than in the preceding German *lieder*. Mr. Tezel at the piano had ideas of his own which will scarcely be accepted by the majority of the profession.

Aline Sanden, the prima donna of the Leipsic Stadttheater, gave a full house in Blüthner Hall an opportunity to hear a

real artist, for only an artist of the first order can attain such results when laboring under an indisposition. Immediately before the concert red tickets were issued which announced the fact that the singer had a cold and begged the indulgence of the audience. Nor was this a trick, for the cold was evident to all having a knowledge of singing—and of colds. Here was an object lesson for students to learn what it means to have acquired a proper tone production. The old, old story! Learn to sing and you will be able to assert your vocal art even under adversities. Aline Sanden possesses a soprano of rare beauty, which, without being pronouncedly dramatic, is capable of the most dramatic accents. Her enunciation is excellent, but distinctness is never manifested at the expense of bel canto. Had Germany many more such singers, one would not be inclined to speak of a retrogression of the art of singing *per se* in the German land. Even with her indisposition one could remark the equalization of her three registers, of chest, medium and head voice. The singer's success was decisive. She was admirably accompanied by Alexander Schwartz, who was also represented on the program as a composer. Schwartz is very much of an impressionist, of the lyrical genre. His nature is pre-eminently poetical. This characteristic was especially evident in what seemed to me to be his best compositions, "Pierrot und der Mond" and "Gipfelndes Gluck."

The assisting artist was the young violinist, Rudolf Weinman, who played Sarasate's "Zigeunerweisen" with good tone and with more temperament than we have heard him display on former occasions. A still greater perfection of technic is desirable in his case.

Chicago Pianist's Activities

Carolyn Cone, the young Chicago pianist, who has been coaching with Rudolf Ganz, of Berlin, for the last two years, has been engaged to play the Liszt E Minor Concerto with the "Orchestra Verein d. Berliner Musikfreunde" on March 31. Miss Cone is also to play numbers by Chopin and Liszt. The orchestra mentioned is one of the largest and most renowned in Germany, consisting of more than 100 men, and conducted by Max Gruenberg. Miss Cone has also been requested to play at the popular "Figaro Tea," in Paris, given by *Le Figaro*, but unfortunately is unable to accept.

The Neues Königliches Opernhaus, popularly known as "Kroll's Operntheater," will not harbor opera within its walls this season as during preceding years. This spring the "Summer Opera" is to be replaced by moving-picture performances on a large scale. A full orchestra will furnish the accompaniments.

O. P. JACOB.

Moore's "Darkest Hour" Sung

Harold Moore's cantata, "The Darkest Hour," was presented by the choir of St. George's Church, New York, as a part of a special musical service on March 24. A feature of the performance was the excellent singing of the chorus, especially the male portion. The cantata was under the direction of Homer Norris, choirmaster, and Herman Kupfer, organist.

Yvonne de Treville for San Francisco Opera

Efforts are being made to engage Yvonne de Treville as leading soprano at the new Municipal Opera House of San Francisco. Miss de Treville is now on her way to California to fill concert engagements in San Francisco, Los Angeles and Southern California.

Renée Chemet, the French violinist who once toured this country, has been interesting German audiences with her temperamental playing.

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A SYMPHONY PROGRAM OF A HUNDRED YEARS AGO

ON the eighth of March a hundred years had elapsed since the London Philharmonic gave its first concert. The London *Musical Times* prints the program, which is certainly a curiosity:

PART I.

Overture to Anacreon.....Cherubini
Quartet, two violins, viola and violon-
cello.....Mozart
Messrs. F. Cramer, Moralt, Sherrington and
Lindley.
Quartet and chorus, Nell' orror.....Sacchini
Mrs. Moralt, Messrs. Hawes, P. A. Corri and
Kellner.
Serenade, wind instruments.....Mozart
Messrs. Mahon, Oliver, Holmes, Tully and
the Petrides.
Symphony.....Haydn

PART II.

Symphony.....Haydn
Chorus, Placido e' il mar.....Mozart
Mrs. Moralt, Miss Hughes, Messrs. P. A.
Corri, C. Smith, etc.
Quintet, two violins, viola and two violon-
cellos.....Boccherini
Messrs. Salomon, Cudmore, Sherrington, Lin-
ley and C. Ashley.
Chaconne, Jomelli and March.....Haydn
Leader, Mr. Salomon; pianoforte, Mr. Clementi.

Seven years later, on April 10, says the New York *Post*, Spohr the great violinist and conductor was the leader, and on this occasion a bâton was used for the first time. In his autobiography Spohr thus refers to this incident:

"Meanwhile, my turn had come to direct one of the Philharmonic concerts, and I had created no less sensation than with my solo play. It was at that time still the custom there that when symphonies and overtures were performed the pianist had the score before him, not exactly to conduct from it, but only to read after and to play in with the orchestra at pleasure, which, when it was heard, had a very bad effect. The real conductor was the first violin, who gave the tempi and now and then when the orchestra began to falter gave the beat with the bow of his violin. So numerous an orchestra, standing so far apart from each other as that of the Phil-

harmonic, could not possibly go exactly together, and, in spite of the excellence of the individual members, the ensemble was much worse than we are accustomed to in Germany. I had, therefore, resolved when my turn came to direct to make an attempt to remedy this defective system. Fortunately, at the morning rehearsal on the day when I was to conduct the concert, Mr. Ries took the place at the piano, and he readily assented to give up the score to me and to remain wholly excluded from all participation in the performance. I then took my stand with the score at a separate music desk in front of the orchestra, drew my directing bâton from my coat pocket and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it; but when I besought them to grant me at least one trial they became pacified. The symphonies and overtures that were to be rehearsed were well known to me, and in Germany I had already directed at their performance. I, therefore, could not only give the tempi in a very decisive manner, but indicated also to the wind instruments and horns all their entries, which insured to them a confidence such as hitherto they had not known there. I also took the liberty, when the execution did not satisfy me, to stop, and, in a very polite but earnest manner, to remark upon the style of execution, which remarks Mr. Ries, at my request, interpreted to the orchestra. Incited thereby to more than usual attention and conducted with certainty by the visible manner of giving the time, they played with a spirit and a correctness such as, till then, they had never been heard to play with. Surprised and inspired by this result, the orchestra, immediately after the first part of the symphony, expressed aloud its collective assent to the new mode of conducting, and thereby overruled all further opposition on the part of the directors."

PARIS'S NEW OPERA HOUSE

Objectionable Features of Old Theatres
Avoided in Astruc's Venture

PARIS, March 23.—The new Théâtre des Champs Elysées, which is now nearing completion, will be radically different from the other Paris opera houses and theaters in many respects. Chief among these changes will be the abolishment of the vicious tipping evil, which has made theater-going in this city a thing to be almost dreaded. There will be no extra charges for programs, or for checking coats and wraps, and the aisles will be free from the obstruction of temporary seats, which are used to fill the present houses to overcrowding. The Théâtre des Champs Elysées is to be a large roomy structure, and great pains are being taken to provide for the comfort of its patrons.

The new house is being built by Gabriel Astruc, who for many years has been the Metropolitan Opera Company's representative here, and his success two years ago, when he presented Metropolitan artists in a short Summer season of Italian opera is still fresh in the minds of the public. Mr. Astruc is supported in his venture by Otto H. Kahn, J. Pierpont Morgan, William K. Vanderbilt and James Stillman, New York financiers, and it is to their generous backing that the new theater was made possible.

The building is so constructed that it will not only be fireproof throughout, but also waterproof, the latter precaution taken because of the flood of the River Seine two years ago. The structure will be of reinforced concrete, and the architectural design is of classical simplicity. A smaller hall, which will provide a place for the giving of small concerts and chamber music affairs, forms a part of the structure, and is so arranged that it can be shut off and performances given in both auditoriums at the same time.

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Henri La Bonté, the tenor, is making a six weeks' tour with the Russian Symphony Orchestra, visiting Washington, Baltimore, Norfolk, Greensboro, N. C., Columbia, S. C., Savannah, Augustine, Jacksonville, Macon, Montgomery, New Orleans, Natchez, Meriden and Tupelo, Nashville, Memphis and Hot Springs.

THE WOLFSOHN ARTISTS

Many Eminent Names on Lists of
Bureau for Next Season

The Wolfsohn Musical Bureau has issued a statement of the artists who are to tour America under its management during the season of 1912-1913. Prominent in the list are Mme. Schumann-Heink, the eminent contralto, whose tour will continue during the entire season; Mischa Elman, the Russian violinist, and Yolanda Méro, the Hungarian pianist, both of whom will have an all-season tour; Marcella Sembrich, the noted soprano, in conjunction with a celebrated instrumentalist, and with Frank La Forge at the piano.

Elena Gerhardt, the famous *Lieder* singer, returns to America for a January-to-April season, and Maggie Teyte, soprano of the Chicago Opera Company, will be in concert from January to March. Ernest Schelling, the pianist, and Fritz Bruch, the cellist, will be here for the entire season. Edmond Clément, the French tenor, appears in this country from November to March.

The American artists of prominence include Louise Homer, the contralto of the Metropolitan Opera House, who will appear in concert during November and May; Alma Gluck, the popular soprano, who will be in the concert field from October to January; Herbert Witherspoon, the Metropolitan basso, who makes concert appearances during October and May; Florence Hinkle, soprano; Janet Spencer, Nevada Van Der Veer, and Margaret Keyes, contraltos; Evan Williams and Reed Miller, tenors, and Clarence Whitehill and Reinald Werrenrath, baritones. All the last-named will be available for concert work during the entire season.

Caruso Enjoys Miss Heckscher's Songs

Enrico Caruso is one among a number of famous singers who have commented favorably upon the recently published songs of Celeste Heckscher. The composer has just received the following letter from the Italian tenor:

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VAST CHICAGO AUDIENCE FOR SCHUMANN-HEINK

Noted Contralto's Only Appearance Brings Overflow Crowd—Sings in Her Usual Artistic Manner

CHICAGO, April 2.—Ernestine Schumann-Heink, the distinguished contralto, made her only appearance of the season here on Sunday afternoon in Orchestra Hall, under the direction of F. Wight Neumann. An enormous audience that overflowed the house and filled the stage greeted the great singer, who proved her artistic fitness in a lengthy and varied program.

The afternoon opened with a trying test in the "Lament" from Max Bruch's "Achilleus," which was sung most effectively. Following this Mme. Schumann-Heink gave a group of Beethoven selections and then entered the agreeable domain of Schumann and Schubert. In all the songs of heart quality and intimate appeal she accomplished, as usual, wonderful results. Her reading of "Der Erlkönig" had its dramatic color splendidly sustained. Mary Turner Salter's inspired bit, "The Cry of Rachel," had uplifting spirit and all of the German folk songs a charm of their own.

In response to a recall the singer gave "Mavourneen" with splendid tonal quality and her ravishing aria from the "Elixir of Love" was perfection. The distinction of her enunciation gave excellent value to a well selected group of English songs, which were in striking contrast to the splendid simplicity and ruggedness of the Beethoven songs and the gentle vein of poetry investing the Schumann selections.

C. E. N.

Brilliant Program at Bel Canto Club Reception

At the informal reception of the New York Bel Canto Club on March 23, at the home of its vice-president, Mrs. James G. Blaine, a brilliant program was presented by Mme. Emma Jacover, pianist; Harry Myzenheim, baritone; Regina Thoesen, soprano; Robert Stuart Pigott, baritone, and Baroness Von Groyss, pianist. The baroness was heard in several of her own compositions and made a good impression. Considerable interest centered in the sing-

ing of Miss Thoesen, secretary of the club, who is a pupil of Beatrice Goldie. Her voice has an unusual range and she sang with brilliant effect and with much artistry. The guest of honor was Mme. Pilar Morin, who gave an interesting talk on music and its influences. Dr. Madison C. Peters spoke of the splendid work already done by the club in its first season and of its future possibilities under Mme. Goldie. Mme. Goldie will give a song recital at Studio Hall, New York, on April 10, assisted by Emma Jacover, pianist.

Harpichord Performer Who Is in Demand

Frances Pelton-Jones, who arranged and presented the delightful entertainment "An Hour in Marie Antoinette's Salon" at Sherry's, in New York, a report of which appeared in a recent issue of *MUSICAL AMERICA*, has, in addition to her rank as a pianist, established herself permanently as a clever performer on the harpichord. The present season has been highly successful for her and she has filled important dates before the Granberry Piano School, Elinor Comstock Music School, harpichord and song programs in conjunction with Paul Dufault, tenor, before the Mozart Club; Scarsdale Music Club, Briarcliff Lodge, Salon Musicales at Hotel Plaza, and also with Cecil Fanning in Montreal at "His Majesty's Theater," under the patronage of the Duke and Duchess of Connaught. She will also appear this season at Wallack's Theater, New York, on April 11, at an entertainment given by the Woman's Exchange; a private musicale in Brooklyn on the 19th and a matinee of olden music in Philadelphia on May 2. There is a growing demand for programs of popular classics such as those given by Frances Pelton-Jones and Paul Dufault.

Muriel Abbott, of the faculty of Wells College, Utica, N. Y., gave a violin recital at the home of Dr. William Wood Russell, of Baltimore, March 3, before a large assemblage of representative music lovers. Her program included the Schumann Sonata, No. 1, op. 105; Prelude, by Pugnain-Kreisler; an Air by Goldmark; Allegro non Troppo, by Lalo; Rameau's Gavotte and "Perpetuo Moto," by Ries. The recital was repeated by request at the same place the following Sunday evening.

studio. After the lecture a short musical program will be given. On last Monday Signor Luigi Gulli, an Italian pianist and composer, of Rome, was the guest, and on Thursday Harriette Cady, pianist, played a delightful program and a pupil of Miss Patterson sang some songs.

Master Music Studios Concert

The pupils of Mrs. M. Doble-Scheele appeared in a recent piano recital at the Master Music Studios, New York, offering a varied program of twenty-five numbers, which included three compositions by Henry Holden Huss, "Alla Zingara," Etude "Melodique," and an Etude in E Major for the left hand.

Recital at Bell-Ranske Studio

Tullik Bell-Ranske, soprano, Marguerite Bailhé, pianist, and Jeanne Little, violinist, appeared in a recital at the New York studio of Mme. Bell-Ranske on March 21. Mme. Bell-Ranske pleased in three groups of songs in English, French and German, with the excellent accompaniment of Miss Bailhé. The young pianist also offered various solo numbers, including the Staccato Etude of Rubinstein. The attractive personality of Miss Little added to the favorable impression which she made in her violin solos, of which a Canzonetta by D'Ambrosio was a favorite.

Musical "At Home" by the Klibanskys

Mr. and Mrs. Sergei Klibansky gave a musical "at home" at the former's studios, No. 212 West Fifty-ninth street, on the afternoon of March 20. Several advanced pupils assisted in the musical program, among whom may be mentioned Mrs. A. Merri-field, mezzo-soprano; Pauline Syer, dramatic soprano; Louis Rousseau, tenor; Mr. Currier, basso; Mrs. G. Schroeder, soprano, and Robert Perkins, baritone. The accompaniments were played by Mr. Schlieder and Miss E. Bowman. Mr. Klibansky, by special request, added several numbers. His baritone voice has an excellent smooth quality and his interpretations are governed by fine artistic sense and musicianship. His songs were heartily received and he was compelled to add encores. His pupils, many of whom are professional, exhibited the results of thorough training and sang with freedom and authority. There was a large audience present.

BOSTON VIOLINIST AS EMERGENCY SOLOIST

Bessie Belle Collier, Unexpectedly Called Upon, Accomplishes Wonders with Bruch Concerto

BOSTON, March 31.—The program of the symphony concerts of the week offered Rachmaninoff's Second Symphony, Mendelssohn's "Midsummer Night's Dream" Overture and the Bruch G Minor Violin Concerto, played by Bessie Belle Collier, of



Bessie Belle Collier, the Gifted Boston Violinist

this city. At the eleventh hour Mr. Noack, the second concertmaster of the orchestra, who was expected to play, hurt his wrist, and Miss Collier, who had expected to play later in the season, was called in to fill the gap on short notice. She made the most of her opportunity and was assisted by the fact that the orchestral accompaniment was excellent.

Miss Collier played the concerto with contagious spirit, with a straightforward manner and a clear, warm, healthy tone which accomplished wonders of eloquence. A

highly trained musician of more virtuosity might have made the old piece interesting by laying stress upon some "individual effect." Not so Miss Collier. She played the music as though it were fresh upon her, as though she desired to communicate her feeling to the audience. This sincerity and entire lack of affectation worked wonders. Miss Collier is in the period when feeling is contagious. She was, moreover, master of the situation, so that the music hung together, and fitted piece by piece, and the performance was on the whole one of the most refreshing performances of this work which I have heard in all the season in Boston.

Rachmaninoff's Symphony does not wear too well. The first two movements are the best. The slow movement is sentimental, and the last rather superficial. The work is wonderfully fluent and finished in its structure and beautifully orchestrated, but it does not, after all, go as deep as one believed at the first hearing last year. The performance was brilliant. The Mendelssohn Overture is a work which should hardly be played just before the end of a concert. It is too beautiful to be subjected to such conditions.

O. D.

Gamble Concert Party in Canada

The extended tour of the Ernest Gamble Concert Party, which opened September 20, still continues through Canada. The party will be in the East soon. It has more than thirty-six appointments booked for next Summer. A Saskatoon, Saskatchewan, critic had this to say of the Gamble concert under the auspices of the Philharmonic Society: "A delightfully artistic musical recital was that given last night by Ernest Gamble and his concert party. Mr. Gamble's magnificent singing of Handel's 'Revenge, Timotheus Cries,' aroused keenest enthusiasm. An unflinching spirit of refinement and marked tonal beauty pervaded all his numbers. Verna Page, a violinist of rare charm and of excellent technical equipment, displayed a tone of unusual smoothness and clarity, and such intellectuality marked the work of Edwin Shonert that, instead of patiently resigning itself as customary to piano solos on the program, the audience listened intently. A beautiful incisiveness and polished brilliance set Mr. Shonert's playing above that of most concert pianists. To this is added a power of piling up melodic mountain on mountain with never a woolly note in it."

Activities in New York Schools and Studios

Good Performance by Virgil Pupils

The value of the Tekniklavier was proven by the Tuesday recital at the Virgil Piano School last week. Lucille Oliver played the Concert Polka in a dashing spirit that seemed unhampered by technical difficulties. Thelma Ries rendered Rubinstein's Romance with a suitable degree of warmth and attention to climax. Marion Blair played the Liszt number well, and Emma Lipp showed certainty and a good sense of rhythm in the Chopin Polonaise. The program:

"Soirée de Vienne," Schubert-Liszt, Marion Blair; "A Quiet Thought," "Boat Song," Mrs. A. M. Virgil, Adelaide Dowd; "Pixies," Goodnight Song, Brown, Estelle Stevens; Air de Ballet, Mrs. A. M. Virgil, Catherine Van Cook; Romance E Flat, Rubinstein, Thelma Ries; Concert Polka, Bartlett, Lucille Oliver; Polonaise, G Minor, Chopin, Concert Sonata, Scarlatti, Emma Lipp; "In the Twilight," Ganschalls, Ursula Knauth.

Musical by Two Becker Pupils

Two pupils of Gustav L. Becker, Mabel Sniffen and Eleanor Mangum, assisted by Mrs. Marshall Pease, contralto, and Mme. Dora Becker, violinist, gave a musical in Steinway Hall on March 22. The pupils distinguished themselves by their brilliant work, and a number of Mr. Becker's beautiful songs, which were programmed, as well as his Romance for the violin, attracted much attention.

Lecture at Elizabeth Kelso Patterson Studio

A lecture will be given at the residence studio of Elizabeth Kelso Patterson on Monday afternoon, April 1, by Mrs. Lucy Randolph Cautley, on "The New Birth of Love for All the Arts in America." This is the last but one in a course of lectures given during Lent at Miss Patterson's

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PHILHARMONIC ENDS NEW YORK SEASON

With Kubelik as Soloist, Pension
Fund Concert Is Given at
the Hippodrome

The Philharmonic Society of New York closed its first season under the baton of Josef Stransky, with a concert at the New York Hippodrome on March 31 for the benefit of the pension fund of the orchestra. An added attraction was Jan Kubelik, the Bohemian violinist, who had just completed an extensive tour with the Philharmonic organization. A fairly large audience greeted the orchestra on its farewell appearance.

Mr. Stransky had chosen a program of compositions which had been popular with audiences in the regular concerts at Carnegie Hall. That these selections were heard to less advantage in the Hippodrome was due to the acoustic properties of the vast auditorium, and not the fault of the conductor and his men, whose work was up to their usual high standard.

The orchestral selections were the Overture to "Der Freischütz," the Liszt Symphonic Poem, "Tasso," and the favorite "New World" Symphony of Dvorak. Of these the highest point of achievement was reached with "Tasso," which received a masterly interpretation. Extremely popular with the Hippodrome audience was the melodious Dvorak work, with the lovely slow movement beautifully played by the orchestra.

The noted violinist offered the Beethoven D Major Concerto, which was excellently performed. In the Paganini "Witches Dance," however, Mr. Kubelik made his most emphatic appeal, with the piano accompaniment played by Ludwig Schwab.

Mr. Stransky was also greeted with hearty applause throughout the evening, and the general esteem of the public for the Philharmonic conductor was manifested in the presentation of a floral wreath.

Toledo Violinist Makes His Local Début

TOLEDO, March 29.—Two important events received attention this week from local concert-goers. Last evening in the Y. W. C. A. auditorium Lynnel Reed, violinist, made his début. Mr. Reed is a native of Toledo and has lately returned

from his studies with César Thompson, of Brussels. He gave a Sonata recital with Charles Kunz, pianist and organist at the Immaculate Conception Church. They were assisted in the recital by Charles Oswald. The Detroit String Quartet gave another one of its delightful programs here last Saturday. Elsa Ruegger, 'cellist, was soloist, accompanied by Mrs. Lilje Gulbrandsen Moore. F. E. P.

GREEK ORCHESTRA MAKES ITS BOW TO NEW YORK

Athenian Players of Plectrum Instruments Greeted by Large Audience
of Fellow-Countrymen

The Royal Athenian String Orchestra, with Nicholas Lavdas as conductor, made its first American appearance at Carnegie Hall on March 28 before an audience which consisted almost entirely of the members' fellow-countrymen. That these exponents of Greek music could find a public large enough to fill the auditorium comfortably was an additional proof of American cosmopolitanism which was not the least interesting feature of the evening.

Unlike the Russian Balalaika Orchestra this Greek "Mandolinata" did not introduce any instruments of strange shape, employing ten mandolins of various sizes, two guitars, and one double bass. Mr. Lavdas proved a competent director, bringing out such effects of light and shade as were possible with the resources at his command.

The orchestra was most satisfactory in numbers like the "Danse Norvegienne," of Grieg, which was well suited to the light and tinkling quality of the mandolin. Such selections as the Overture to "Der Freischütz" were less favorably received. The first half of the program closed with Mozart's Overture to "The Magic Flute," which was much applauded.

An arrangement of several Greek songs by Mr. Lavdas was the most interesting number in the second part, arousing patriotic enthusiasm. Two Hungarian Dances of Brahms were played with much vivacity. The Overture to "The Bohemian Girl" and the "Farandole" from Bizet's "Arlésienne" Suite were the opening and closing selections respectively of the latter half of the ambitious program. The audience was most enthusiastic throughout the evening.

MME. JOMELLI IN RICHMOND

Famous Soprano Sings Distinctive Program in Charming Manner

RICHMOND, VA., March 30.—Jeanne Jomelli attracted one of the largest audiences of the season this week in her postponed recital under the direction of W. L. Radcliffe, of Washington, D. C. Buoyant and charming as ever, the diva gave a score of songs that comprised one of the most tasteful and distinctive programs that it has been the writer's privilege to hear.

Two songs by Erich Wolff opened the program, but one must be extremely familiar with the oddities of Wolff's songs to enjoy them to their full extent, hence to many the singer's voice lacked its old-time warmth, until the third selection, "Und Willst du denen Liebsten sterben sehen," by Hugo Wolf, was given. The Rubinstein "Ich fühle deinen Oden" and "Mit deinen blauen Augen," Strauss, left one at a loss to choose the best. A smoothness in low notes and more depth than upon previous appearances here was one feature the Strauss song strongly brought out.

Despite the many beauties of Mme. Jomelli's delivery of the lengthy program, which cannot be analyzed in full, it remained for songs in the vernacular to achieve the greatest success of the recital. The exquisite pianissimo of the soprano in Lange's "Serenade" and her perfect English in "A Spirit Flower," by Campbell-Tipton, won the audience completely, while Hallette Gilberte's "La Phyllis" was composed especially for Mme. Jomelli. The audience wouldn't go, so she came back with Lilli Lehmann's "Cuckoo" and "Annie Laurie," the former incomparable, the latter done with the exquisite art, again arousing the hearers to a high pitch of enthusiasm.

Mr. Smith, who acted in the double capacity of soloist and accompanist, proved a versatile musician and a pianist of fine talents. His technic is healthy at all times and shows careful training.

G. W. J., Jr.

ST. CECILIA CLUB A SPLENDID CHORUS

Victor Harris's Women Singers
Attain Brilliant Results in
Final Concert

The second concert of the St. Cecilia Club of New York, Victor Harris conductor, was given in the Grand Ballroom of the Waldorf-Astoria, New York, on March 26, before a large and distinguished audience. The chorus, which is in the front rank of women's choruses in America to-day, was assisted by Edwin O. Swain, baritone, Charles Gilbert Spross at the piano, and an orchestra with Hugo Riesenfeld, concertmaster.

Possibly no harder task presents itself than the making up of a program at a concert of this kind which shall interest the hearers and which shall appeal to them through the great variety of its offerings. Mr. Harris arranged a program for this occasion which held the attention of the audience from the opening overture to the final chorus and never has the club done finer work. The first two songs were Mr. Harris's "The Summer Wind," an imaginative piece of writing, with accompaniment beautifully scored for strings and horns, and David Stanley Smith's "The Sleeping Priestess," with full orchestral accompaniment. The latter, extremely modern in style, was sung convincingly, in spite of which it hardly made the impression upon the audience that "The Summer Wind" did. Then came Charles Wakefield Cadman's "Indian Mountain Song" and Markus Koch's "Elfin Dance," this latter song given for the first time and immediately winning warm approval. It is a fanciful conception and the chorus sang it perfectly, sustaining a lovely *mezza voce* throughout. The difficult piano accompaniment, which plays an important part in the composition, was played in masterly style by Charles Gilbert Spross.

A splendid piece of a *capella* work was George W. Chadwick's "Inconstancy," which was sung with fine volume of tone and good ensemble. It is interesting to note that the St. Cecilia is able to sing a part-song of considerable length and to close exactly on pitch. It is gratifying for musicians who possess absolute pitch to hear this organization sing a *capella*, for the habit of sagging from the key is unknown to it and credit must be given Mr. Harris for the splendid training given the chorus to obviate the defect so common to ensemble vocal bodies. One of the distinct successes of the evening was won by Mr. Harris's "Morning," which the conductor composed for the club, this being its first hearing. It is scored for four parts, with piano accompaniment, to which was added the flourish of the brasses at the end. The work is a welcome addition to the literature for women's voices. It opens with a beautiful alto solo, highly expressive of the verse, which was sung with fine tonal qualities by Mrs. John H. Flagler, after which the chorus enters on the second verse; the climax is a remarkable one, both musically and from the standpoint of dramatic effort. There was great applause for Mr. Harris at the conclusion of the number and there was even more when he consented to repeat it.

Massenet's "Meditation," from "Thaïs," was heard, Mr. Riesenfeld playing the solo violin part with much taste, and a new effect being introduced in an arrangement with a background of women's voices. A "Hindoo Cradle Song," by H. Alexander Matthews, was also heard, and Grieg's "Land-Sighting," arranged for female voices by Arthur Claassen, closed the first part. This noble work of the Norwegian composer remains one of the most satisfactory short compositions in choral literature. Mr. Swain sang the incidental solo with good effect, disclosing a baritone voice of pleasing quality. Mr. Spross assisted at the organ and the closing measures rang brilliant and majestic.

The main feature of the second half of the program was Henry Hadley's new cantata, "The Nightingale and the Rose," which had its first New York performance. It is a work which towers far above

the average cantata for women's voices, and though built on modern lines, showing chiefly a strong Wagnerian influence, it won its way to the audience at once. The soprano solo was sung by Mrs. Harriet Bawden, who, in spite of the continually high tessitura of the part, handled it with success. The orchestral part is richly colored in Mr. Hadley's best style. The final choral song was Fanning's "The Miller's Wooing," arranged by Max Spicker, while the orchestral offerings were Thomas's Overture, "Le Secret de la Reine," and Edward German's "Three Henry VIII Dances."

This concert, which is the last the club will give this season, was by far the best heard from a women's chorus in a long time. Mr. Harris has a body of singers in the St. Cecilia Club who are able to do big modern works with precise and accurate attack, good intonation and fine ensemble, and their work shows, above all, the seriousness of purpose which their conductor upholds in his rehearsals in preparation of his programs. A. W. K.

TO GIVE WOLF-FERRARI'S OPERAS IN ENGLISH

"Le Donne Curiose" and "The Jewels"
Will Be Presented in the Vernacular
by Mr. Savage Next Season

Two of Ermanno Wolf-Ferrari's operas, which had their American premieres in Chicago and New York respectively, "The Jewels of the Madonna" and "Le Donne Curiose," will be produced next year in English in this country by Henry W. Savage. Both of these operas were received with much acclaim as presented in Italian at the Metropolitan Opera House in New York and at the Auditorium in Chicago. It is probable that the first performance in English will be given in New York.

This will not be Mr. Savage's first venture into grand opera in English. Puccini's "The Girl of the Golden West" has been on tour this season under his management, and among his other productions were "Madama Butterfly" and "Parsifal." It is said that none of the singers will be engaged for the Wolf-Ferrari operas until Mr. Savage, who is now on a trip around the world, returns to New York next June.

The negotiations between the composer and Mr. Savage have been under way for some time. When Wolf-Ferrari was in this country Mr. Savage approached him on the matter, but it was only last week that Mr. Savage's representatives in New York closed the arrangements by cable.

An excellent piano recital was given at the Peabody Conservatory, Baltimore, March 29, by advanced students under Ernest Hutcheson. The participants were Elizabeth Campbell, Frederick D. Weaver, Florence Brown, Helen Gross, Cecil Smith and Esther Cutchen.

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MME. SODER-HUECK'S PUPILS HEARD

New York Contralto Presents Her Students in Program of Varied Interest

ADA SODER-HUECK, the New York contralto and teacher of voice, gave a reception and musicale in her finely appointed studios in the Metropolitan Opera House Building on the evening of March 27. Mme. Soder-Hueck's pupils presented a most interesting program and their well-trained voices showed every evidence of the thorough and conscientious training they had received. A number of them belong rightfully in the class of professional artists, and have already been recognized as such in the engagements they have filled in concert and church work. A select audience attended, among whom were many prominent members of the musical profession, and persons well known in social circles.

Schubert's "Der Wanderer," was sung by Gustav Brasch, who has a low and sonorous bass voice. Helen Lane sang the "Swallow Song" by De Koven, with poetic feeling, her light soprano voice making a most favorable impression. Eleanor Walsh, who has a rich mezzo-alto, gave an excellent rendition of Siebel's "Romance" from "Faust." Martha Kranich sang the aria from "Freischütz," "Einst Träumte," displaying a splendid soprano voice and much temperament. Annie Knoll and B. Randall Kirkbride gave a duet from Mozart's "Magic Flute" in which Mr. Kirkbride's fine baritone voice blended beautifully with the well-trained coloratura of Miss Knoll. Hallett Gilberté, the well-known composer, played the accompaniments for two of his own songs, "Youth," sung by Mr. Brasch, the basso, and "Spanish Serenade," sung by Marie Ellerbrook, contralto. Miss Ellerbrook, who has appeared frequently in public, possesses a contralto voice of beautiful quality and is a thorough musician. She gave also Brahms's "Sapphische Ode" and Hildach's "Der Lenz." The enthusiastic applause which greeted her on all sides was well deserved. Mr. Kirkbride, the baritone, was heard again later in the "Vision Fugitive" aria from Massenet's "Herodiade," and Annie Knoll, the coloratura, sang an aria from Donizetti's "La Sonambula," with much skill, and was heartily ap-



Ada Soder-Hueck, the Contralto and Vocal Teacher—Inset: Marie Ellerbrook, Contralto

plauded. George Reimherr, a young tenor who was formerly noted as a boy soprano, closed the program with two songs from Cadman's "Indian Songs," displaying a voice of excellent quality.

An informal reception followed and Mme. Soder-Hueck was congratulated on all sides on the excellent results of her teaching.

Success in Potsdam Recital for Mrs. Sammis-MacDermid

POTSDAM, N. Y. March 30.—Sibyl Sammis-MacDermid, the Chicago soprano, was heard here in recital on March 28, assisted by the Phoenix Club, the String Quartet and Mrs. Charles H. Sisson, accompanist. Mrs. Sammis-MacDermid was particularly successful in songs by her husband, James

G. MacDermid, and songs by Cadman, Lehmann, Debussy and MacFadyen.

Immediately after her recital the soprano returned to Chicago. Her engagements for the near future include three Chicago appearances, recitals in Laporte, Ind., Cedar Rapids, Iowa, and as soloist with the New York Symphony Orchestra. She is under the management of Harry Culbertson, of Chicago, who is already booking her and her husband for a number of joint recitals for next season.

THREE BIG ORCHESTRAS IN COLUMBUS CONCERTS

Playing of Minneapolis, Cincinnati and New York Organizations Engaged by Vast Audiences

COLUMBUS, March 30.—This city has been visited by three symphony orchestras in the past month—the Minneapolis, Cincinnati and New York Philharmonic organizations. The awakening of interest here in orchestral music has been quite remarkable in the past year, which is largely due to the efforts of the Columbus Symphony Association. This organization for three years has financed a regular series of concerts by the Cincinnati Symphony Orchestra.

The Minneapolis players, Emil Oberhoffer, conductor, came under the auspices of the Women's Music Club. A large audience was in attendance and the program aroused much enthusiasm. The chief offering was Tschai-kowsky's Symphony No. 5. Lucille Stevenson, soprano, was the soloist. She presented an aria from Bruch's "Cross of Fire" and her singing gave much pleasure.

The Cincinnati Orchestra, under the direction of Leopold Stokowski, gave the last of its series of concerts on March 21, Mendelssohn's "Scotch" Symphony was played as well as compositions by Debussy, Chabrier, and others. The playing of the orchestra was enthusiastically received and all music lovers of Columbus are hoping for another series of concerts next year.

The most artistic concert of the season was the appearance of the New York Philharmonic Society, Josef Stransky, conductor, with Jan Kubelik as soloist. In spite of a downpour of rain an audience of 3,000 people was in attendance. It was the first visit to Columbus of this excellent organization and its playing aroused great applause, as did that of Kubelik. The principal orchestral offering was Tschai-kowsky's Symphony No. 4. Kubelik was heard in Mendelssohn's Concerto and Saint-Saëns's "Rondo Capriccioso."

This concert has been the talk of the music lovers since and it is to be hoped this organization will again visit Columbus.

John McCormack, assisted by Marie Narelle, soprano, and Spencer Clay, accompanist, appeared here on March 19 in a program devoted for the most part to Irish ballads.

Carrie Jacobs Bond gave a charming program to a large audience in Ann Arbor, Mich., on March 28. The author and composer of "A Perfect Day" touched a responsive chord in the hearts of her hearers and they voiced their approval by a burst of applause after the final number.

CHEER VICARINO AND CONSTANTINO

Havana Audiences Enthusiastic Over American Soprano and Spanish Tenor

HAVANA, CUBA, March 25.—The fag end of the operatic season in Havana gave the local public a real sensation, in Regina Vicarino, who, fresh from four months' triumph in Mexico City, came to Havana to sing a series of special performances with Constantino, the Spanish tenor of the Boston Opera.

Miss Vicarino made her début in "La Bohème," as *Mimi*, and the best description of the enthusiasm which prevailed is attested by the *Havana Post*, as follows: "Upon the conclusion of 'La Bohème' last night, the delighted audience actually went wild with enthusiasm. Not satisfied with having Vicarino and Constantino ten times before the footlights, straw hats and even derbys were flung on the stage, while cheers of 'Viva Constantino' and 'Viva la Vicarino' added to the enthusiasm."

Two nights later Miss Vicarino made her second appearance in "Lucia," the rôle which she sang over twenty times during her season in Mexico. Of this performance, *La Lucha*, the leading afternoon Spanish paper of Havana, said: "Lucia di Lammermoor" was sung last night at the Payret with Sr. Constantino as *Edgardo* and Miss Vicarino as the *Lucia* of the Scott novel, before an audience which packed the theater almost to overflowing capacity, and it was a vocal treat that the famed tenor and the American prima donna gave that enthusiastic audience. Miss Vicarino for the first two acts was lacking in warmth, but she was at her best in the mad scene. Her acting and singing of this part, however, won her the hearts of her hearers, and the fame of other prima donnas of recent date was left in the shade. She attacked the staccato notes with firmness and in the chromatic scales she showed her perfect schooling. She received a very warm reception, and was forced to 'bis' the aria."

The other newspapers of the city were equally lavish in their praise, and it is probably fair to say that never has a rendition of the mad scene in the much-overworked Donizetti opera received the wild, spontaneous tribute of a more emotional public than that which witnessed Miss Vicarino's début in Havana.

The young American singer's engagement in Havana lasts for a short period only, and she will return to New York soon, to take a vacation after a strenuous four months and a half of singing, during which period she appeared more than seventy times in twelve different operas.

Lula Mysz-Gmeiner, one of Berlin's favorite *Lieder* singers, has been singing in London.

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DOES NEW YORK LIKE FRENCH OPERA?

Audience at a Metropolitan "Manon" Revival Records an Emphatic "Yes!"—Caruso and Farrar in a Sterling Performance—Last Productions of "Mona"

METROPOLITAN OPERA CALENDAR

PUCCINI'S "Madama Butterfly," Wednesday evening, March 27. Mmes. Farrar, Fornia; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.
Wagner's "Die Walküre," Thursday evening, March 28. Mmes. Fremstad, Morena, Homer; Messrs. Jörn, Griswold, Ruysdael. Conductor, Mr. Hertz.
Parker's "Mona," Friday evening, March 29. Mmes. Homer, Fornia; Messrs. Martin, Hinshaw, Witherspoon, Griswold, Murphy, Reiss, Ruysdael. Conductor, Mr. Hertz.
Massenet's "Manon" (first time this season), Saturday afternoon, March 29. Mmes. Farrar, Sparkes, Duchêne, Maubourg; Messrs. Caruso, Gilly, Rother, Reiss, de Seguroia. Conductor, Mr. Toscanini.
Wagner's "Tannhäuser," Saturday evening, March 29. Mmes. Morena, Fremstad, Sparkes; Messrs. Slezak, Well, Witherspoon. Conductor, Mr. Hertz.
Parker's "Mona," Monday evening, April 1. Same cast as above.
Verdi's "Rigoletto," Tuesday evening, April 2. Mmes. de Pasquali, Duchêne; Messrs. Caruso, Amato, Didur. Conductor, Mr. Sturani.

SATURDAY afternoon witnessed the last "feature" of the present season at the Metropolitan Opera House in the form of a revival of Massenet's "Manon." The absurdity of the belief that French opera is not popular in New York was never more effectually demonstrated, for the house was crowded to suffocation and the enthusiasm frequently attained to a remarkable degree of intensity, even bearing in mind the fact that Caruso and Geraldine Farrar were in the cast. The audience seemed eager to make plain how thankful it was even for small favors, though it must be acknowledged that the performance was one which, for the most part, deserved the approval which it called forth. It is strange that "Manon" should have been made to lie in wait until so unfortunately late in the year. It is more than strange that, after its successful revivals two years ago and again several years before that, it should still have been allowed to slumber in the interim. But better late than never, and now that it has been restored to the place which rightfully belongs to it let it be hoped that the management will not undo its own good work and seize upon the first opportunity to shelve it; for if "Manon" is not one of the supreme achievements of French operatic art it nevertheless towers in musical value above certain Italian works which have long been a fixture in the Metropolitan's repertoire.

It is undeniable that Massenet has risen to greater heights than in "Manon." In depth and continuity of inspiration it is not for a moment comparable to the "Jugler." It is surpassed in some respects by certain episodes in "Thais" and one might further extend comparisons among Massenet's other works to its disadvantage. But when all's said it remains a thing of supreme charm and is almost always the very essence of delicate refinement. It has its musically bald spots such as the gambling room scene and parts of the last act, but how many operas are without uninteresting moments? And to counterbalance this what elegance of expression characterizes most of this score!—what sprightliness, what daintiness, what graces of melody! The first act is replete with these qualities; so is the second, with its lovely little aria, "Ma petite table"—as delicate as a bit of Sèvres porcelain—and the "Dream" song of *Des Grieux*, so favored of late by concert tenors. It is too bad that the Metropolitan version sacrifices the Cours-la-Reine scene, in which is to be found so much delightful music, including the famous minuet. If the Metropolitan management would but curtail its tiresomely prolonged intermissions—inexplicably long in the case of a five-act opera—it would not be necessary to eliminate this scene. The Saint-Sulpice scene has some very ingratiating episodes (How charmingly, for instance, the suggestion of ecclesiastical atmosphere is created by means of the little orchestral fugato and a few contrapuntal choral passages of archaic flavor!) and the

duo in the last act has pathetic beauty if no great depth of passionate expression. If the characters do not enlist our sympathies very strongly we may recall that they fail similarly in Prevost's tawdry sentimental romance.

Not a French Cast

With the exception of Mr. Gilly, who was *Lescaut*, the leading figures in the performance were not French. As it is generally insisted that such a work cannot be satisfyingly presented without a corps of artists fully imbued with the Gallic style, the results achieved last week were quite remarkable. It is indeed difficult to see wherein any French soprano could have improved upon Miss Farrar's *Manon*. In good voice and charming to look upon, she gave an impersonation that was a constant delight. She was exquisitely arch and demure as she sat under the tree in the court yard of the inn at Amiens, and she was bewitchingly coquettish as she listened to *Guillot's* proposals, while the demi-mondaines, *Poussette*, *Javotte* and the rest watched her from the balcony. Very different but deeply impressive was her acting in the Saint-Sulpice scene, where her pleadings win back the affection of her lover. Her death scene was moving and deeply pathetic.

Mr. Caruso, as *Des Grieux*, was in his most opulent voice, but his *Chevalier* is far from being the one of the novel or the libretto. Instead of a romantically inclined youth of about twenty he presented a man considerably older, vigorous and ardent but not exactly sentimental or graceful. There was little elegance of bearing in this *Des Grieux*. On the other hand his singing would have benefited by greater repression and restraint and a less liberal indulgence in explosive fortissimo style of utterance. He sang very nobly, however, in the "Fuyez, fuyez, douce image" aria. Yet it is a pity that the Metropolitan does not possess such an ideal *Des Grieux* as Mr. Clément, whose impersonation is unapproachable.

Mr. Gilly's *Lescaut* was a constant pleasure vocally and he brought out much of the humor which lies in the rôle, particularly in the scene where he asks the *Chevalier* to take *Manon* to wife. Mr. Rother acted and sang with dignity as *Des Grieux, Sr.*, but owing to the omission of the Cours-la-Reine scene his part was reduced to one of very secondary importance. Mr. Reiss was becomingly funny as the rôté, *Guillot*, and Mr. de Seguroia excelled as *Bretigny*. Mmes. Sparkes, Duchêne and Maubourg made the most of the small rôles of *Poussette*, *Javotte* and *Rosette*.

Mr. Toscanini brought out the lovely colors of the score and exposed its melodic charms with lucidity. There were times, however, when the conductor was inclined to treat the climaxes in too heavy-handed a manner, with the result of engulfing the singers. Stormy orchestral upheavals of the Wagnerian type have no place in music of so much tenderer fibre as Massenet's and such treatment leads only to coarseness.

Two More "Mona" Performances

The Friday evening subscribers heard Horatio Parker's "Mona" for the first time last week; it was the third performance of the American prize opera and a good-sized audience, though "standees" were not numerous, was gathered. For some unaccountable reason there were slips here and there in the presentation, which one who had heard the previous performances could easily detect, in addition to which the prompter's voice was heard a number of times.

On the other hand, Riccardo Martin, in better voice than ever, did the rôle of *Gwynn* with supreme conviction; his singing, acting and entire conception of the part were splendid and if there were those who did not get his lines they may be sure that they will never understand "opera in English." Mme. Homer was again highly satisfactory as *Mona* and gave a vivid portrayal of the conflicting emotions of the Briton maid; there seems to be no doubt that the music of the part of the second act where she orders the swords given out, etc., lies too high for her, coming as it does after the love duet and the taxing scene with *Gloom* preceding it. Mr. Hinshaw made this part impressive; Mr. Murphy, as *Caradoc*, sang with sympathetic voice; Mr. Witherspoon did *Arith* well, though he is inclined to exaggerate the uncouthness of the sturdy Briton in the first scene; Mr. Reiss was an appealing *Nial* and Mr. Ruysdael was efficient as the *Old Man* in the last act. Miss Fornia's *Enya*

improves in dramatic powers at each performance.

There was enthusiasm displayed at the fall of each curtain and after the second act Dr. Parker bowed his acknowledgments of the applause a number of times with the principals. Many persons were again to be found who complained of the lack of obvious melody, while one musician, who was present for the first time, praised it as the "greatest work in years" and "far greater than Richard Strauss's 'Elektra' and 'Salome'!" Only time can determine the worth of this music drama; from present indications it would seem that it has come to stay. At any rate it improves on acquaintance.

The fourth and last performance of "Mona" was given last Monday evening with the same cast and on Tuesday there was a special performance of "Rigoletto," in which Mme. de Pasquali was an admirable *Gilda* and Mr. Caruso the *Duke*.

Puccini and Wagner

A moving performance of "Madama Butterfly" was given on Wednesday evening of last week with Geraldine Farrar and Mr. Martin as the leading figures. Both of them were at their best and the evening was more than enjoyable in consequence. On Thursday evening came a superb repetition of "Walküre" with Mme. Fremstad as *Brünnhilde*. The beauties of her characterization have been dwelt upon so frequently that it suffices at present to state that she has never done the part better. Miss Morena's *Sieglinde* was a fitting companion piece to this *Valkyrie* and Mme. Homer's *Fricka* pleased as it has done so many times in the past. Mr. Jörn's *Siegmund* was better vocally than it has been in some time, but the singer seems absolutely unable to command anything resembling a *mezza voce*. Mr. Griswold's *Wotan* once more justified the commendations it won at a previous performance and Mr. Ruysdael's *Hunding* was splendid.

The second Wagnerian performance of the week took place on Saturday evening, when "Tannhäuser" was sung to a large audience. As *Elizabeth* Miss Morena sang her farewell for the season and received an ovation after the second act. She was in good form. The other distinguishing features of the evening were the *Venus* of Mme. Fremstad, the *Tannhäuser* of Mr. Slezak, the *Landgrave* of Herbert Witherspoon and the lovely *Shepherd* of Lenora Sparkes.

PEABODY SUMMER SESSION

Much Ground to Be Covered in Six Weeks' Courses

BALTIMORE, April 2.—Harold Randolph, director of the Peabody Conservatory of Music, has arranged for a Summer session at the Conservatory. The session will continue six weeks from July to August 13, simultaneously with the Summer school at Johns Hopkins University, thus offering the students of either institution the opportunity of taking supplementary courses at the other. The Peabody school will be managed by Frederick R. Huber of the preparatory department. The piano department will be in charge of George F. Boyle, who will also conduct classes in musical interpretation and normal training. He will be assisted by Elizabeth Coulson and Henrietta Holthaus, both former pupils of Ernest Hutcheson.

Harold D. Phillips will conduct the organ department and will also have charge of the classes in analysis and keyboard harmony and musical history. Otis B. Boise will teach harmony, counterpoint and composition. He will form a class for the general review of harmony from the beginning and take pupils for more advanced work. The vocal department will be under Charles H. Bohau, who has mastered the Anna Lankow method and has studied repertoire under Adelin Fermin. There will be a course in public school music, which will be under the direction of Henrietta G. Baker, supervisor of music in the Baltimore public schools. She will be assisted by Virginia C. Blackhead, who will also conduct a class in solfeggio. W. J. R.

Celebrates Seventy-fifth Birthday by Leading Orchestra

MILWAUKEE, April 2.—Christopher Bach, Milwaukee's "grand old man" of orchestral music, celebrated his seventy-fifth birthday by wielding the baton over the Hugo Bach Symphony Orchestra in the weekly "pop" concert under municipal auspices in the Auditorium on Sunday afternoon. At the conclusion of the first part of the program Mr. Bach was presented with a huge wreath of laurel and William George Bruce, secretary of the Merchants and Manufacturers' Association, made an address in which he paid a glowing tribute to the veteran musician. Four of Mr. Bach's compositions were included in the program. He has been active in music in Milwaukee for fifty-one years. M. N. S.

SPLENDID CONCERTS IN A BIG DEPARTMENT STORE

Noted Artists Present Programs of Exceptional Worth at Wanamaker's—Review of Recitals

The concerts during March in the auditorium of the Wanamaker Store, New York, of which Alexander Russell is director, presented programs of quality equal to those presented in leading concert halls during the Winter.

For the week of March 4 the soloists were Edith Chapman Gould, soprano, and Hans Hanke, pianist. Songs by Reger, Strauss, Grieg, Lalo, Holmes, Saar, Russell and Worrell were sung by Mrs. Gould with Alexander Russell at the piano. Mr. Hanke played compositions of Chopin, his own transcription of the Svendsen Romanze and the E Major Polonaise of Liszt.

The following week John Barnes Wells, tenor, sang a group of Dvorak songs and songs by Loomis and Russell. Mr. Hanke played Chopin's E Major Etude and Scherzo in B Minor, Grieg's G Minor Ballad and a Rachmaninoff Prelude. Mr. Russell was heard in the "Magic Fire" music from "Die Walküre," the "Liebestod," from "Tristan und Isolde," which he played on the organ with excellent results, and the Toccata from Widor's Fifth Symphony.

Adah Hussey, contralto, sang songs by Hermann, Schumann, Brahms, Russell and Rummel during the third week, while Mr. Russell gave splendid readings on the organ of the *Andante Cantabile* from Tschai-kowsky's "Pathétique" Symphony, Elgar's March, "Pomp and Circumstance," and the two Intermezzi from Wolf-Ferrari's "Jewels of the Madonna."

The soloist for the final week was Victor Sorlin, cellist, who played a group of compositions by Massenet and Popper and united with Mr. Russell in a performance of the D Major Sonata of Rubinstein.

In order that the audiences might have the opportunity of hearing the magnificent organ played by various performers, recitals were given Tuesday afternoons of each week by visiting organists. On March 12 Archer Gibson gave a recital, his program containing a Mendelssohn Sonata, a Handel Concerto and compositions of MacDowell, Grieg, Pierné, Chopin, his own "Love Dream" and "Improvisation," and a Bach Sonata. Clarence Eddy played two interesting programs on March 22 and 26, presenting Weber's Overture to "Euryanthe," Bach's Prelude and Fugue in D Minor, Bonnet's "Variations de Concert," and shorter pieces by Bairstow, Wolstenholme, Schubert, Lipka, Renaud, Bossi, Demarest and Chaffin. The concerts were successful in every detail and since admission was by ticket only, audiences representative of New York music-lovers gathered to hear the performances.

WERRENATH IN COLORADO

Baritone Gets Taste of Western Weather, but Sings Effectively

COLORADO SPRINGS, March 30.—Reinald Werrenath, the New York baritone, was heard in a song recital in this city recently, in which he proved himself to be a good exponent of songs in English. His group of German songs was also delivered in a splendid manner.

Mr. Werrenath was given a taste of Western weather prior to arriving here, being snowbound in Kansas for two days, and reached this city weary from loss of sleep. This did not show in his voice, however, and at all times he was effective.

Perhaps one of his most pleasing performances was his singing of "Sea Dirge," a composition by Frederick Ayres Johnson of this city. Walter Damrosch's "Danny Deever," and Arthur Whiting's "Fuzzy Wuzzy" were given with fine dramatic spirit and all of his songs were rewarded with enthusiastic applause. Compositions by Secchi, Handel, Somervell, Broadwood, Morley, Wilson, Brahms, Grieg, Strauss, Searle, Lohr and Marshall were also on his program.

Gisela Weber in Delaware, O.

DELAWARE, O., March 30.—A recital was given here on March 21 as the final number on the Ohio Wesleyan School of Music concert course by Gisela Weber, the New York violinist. Mme. Weber's program contained Handel's D Major Sonata, Corelli's "La Folia," Bach's A Minor Concerto, Godard's "Concerto Romantique" and shorter pieces by Mozart, Cui and Vieuxtemps. Her style in the noble old music of Bach, Handel and Corelli has splendid breadth, while in the modern vein, in the Godard work, she played with a freedom and charm that won her audience at once. Her accompaniments were played by Aline Fredin, of Cincinnati.

IN THE REALM OF LIGHT OPERA

A Gilbert and Sullivan Revival in the Air—Ambitious Plans for Walter Damrosch's New Operetta—Christie MacDonald's School for Light Opera Aspirants

By WALTER VAUGHAN

THE coming Spring season, which offers little in the way of novelty in the dramatic line, promises to be a gala one in the realm of light opera. Closely following the published plans of the DeKoven Opera Company to present an elaborate revival of the comic opera "Robin Hood" on a scale never before attempted in this country, with grand opera stars recruited from the Metropolitan Opera House and Covent Garden, comes the announcement of the Shuberts and William A. Brady to the effect that rehearsals will begin next week for a revival of "Patience," in many respects the finest of all the Gilbert and Sullivan comic operas. It is not yet possible to say definitely at which of the Shubert Broadway theaters this revival will be presented, but it will be at one of the largest houses controlled by this firm and will be offered for a Spring and Summer season. The production will be in line with the Shubert and Brady revivals of "The Mikado" and "Pinafore" of previous years and makes the third in the annual Gilbert and Sullivan presentations. "Patience" will be presented with an even more remarkable star cast of artists than either "The Mikado" or "Pinafore." All the scenery will be specially built for this production, and the costumes will be new throughout.

The cast will include Fritz Scheff, DeWolf Hopper, Eva Davenport, George MacFarlane, Eugene Cowles, Arthur Aldridge, Violette Gillette, George Anderson and Josephine Dunfee. Mme. Scheff will, of course, play the title rôle.

It was originally intended to make this production of "Patience" in New York after a short out-of-town tour with "Pinafore" last Autumn, but the months have slipped by and "Pinafore" has continued on tour attracting record-breaking audiences wherever it has been presented.

Next season when the Gilbert and Sullivan Festival company, which is to be made a permanent organization, goes on tour it will offer a repertoire of three operas, "The Mikado," "Pinafore" and "Patience." "Patience" was first produced at the Opera Comique, London, on April 23, 1881. It had its first New York presentation at the Standard Theater and was even a greater financial success than "Pinafore." The original cast included J. H. Ryley, J. Barton Key, William T. Carleton, Arthur Wilkenon, L. Cadwallader, William White, Carrie Burton, Jeabette Edmonston, Marie Hunter, Jennie Stone and Auguste Roche.

The last New York presentation of this work was made by Henry W. Savage's Castle Square Opera Company at the American Theater in 1900.

BEGINNING Easter Monday Victor Herbert and his orchestra will make a six weeks' tour of the South and West. For several days Mr. Herbert has been securing the signatures of as many as possible of the musicians formerly associated with him and now has fifty under contract.

He has chartered for the tour three special coaches and a diner. One of these coaches he has fitted up with a work studio for himself, and en route he will complete the score of two new comic operas which he is under contract to supply for next season.

One of these, a romantic light opera, in which a well-known grand opera star is to be featured, will be presented by Joseph M. Gaite, whose production of Mr. Herbert's "Enchantress" was one of the successes of the present season.

CHRISTIE MACDONALD, the star of the successful comic opera, "The Spring Maid," is looking forward to the close of the present season with longing eyes. Not that she has any hopes of a vacation to be spent abroad, or at any of the fashionable resorts in this country. On the contrary, Miss MacDonald's entire Summer will be spent in New York and will include more real hard work than she has experienced during the entire season on the road, for she is about to put into practice a long-cherished plan to establish in this city a school for light opera singers. Miss MacDonald has long been an enthusiast on this subject and has always felt that

this one department, which offers so much to the young singer, has been greatly neglected. Her school, which is to have a modest beginning, will teach singing, stage deportment, expression, in fact, everything to fit a young singer for the comic opera stage. She will have openings for but a limited number of pupils, who will be selected from those who display the great-



Christie MacDonald, Who Is to Open a School for Light Opera Aspirants

est amount of natural talent as well as seriousness of purpose.

Miss MacDonald, who announced her plans but a few weeks ago, is already flooded with applications from all parts of the country and is anxious to commence active work in connection with the school, which is to be conducted with no idea of profit. If it becomes self-sustaining, she will be more than satisfied.

Arrangements have already been consummated with a prominent firm of theatrical managers to place a number of Miss MacDonald's best pupils in small rôles in their companies next season.

WALTER DAMROSCH'S first and only comic opera, "The Dove of Peace," will be produced early next Fall in one of Shubert's theaters. The first performance will be given in Philadelphia late in September and shortly afterwards will be brought to New York for a run. The cast, which will be unusually large, is being selected under Mr. Damrosch's supervision. He is making elaborate plans to present the opera with one of the best collection of singing artists ever assembled.

"The Dove of Peace," described as a romantic comic opera, is in three acts, with scenes in a Summer hotel on the Atlantic coast, the Island of Guam and in the United States Senate Chamber. The story deals with the capture of the island during the late Spanish-American war and is the joint work of Mr. Damrosch and Wallace Irwin, who has also contributed the lyrics of the piece. The score contains some thirty numbers, and an unusually large orchestra will be required.

"NAUGHTY MARIETTA," Victor Herbert's charming light opera which has served Mlle. Trentini as a starring vehicle for over two years, returned to New York this week at the West End Theater, where it attracted large audiences during the entire engagement. This is the last week but one for Trentini in this piece as she sails for Europe soon to appear in Oscar Hammerstein's London grand opera company.

Thornton D. Urquhardt, a New York church and concert singer, made his first appearance on the light opera stage this week in "Naughty Marietta" in the rôle formerly sung by Orville Harrold and

did well under the circumstances. He is a recent discovery of Oscar Hammerstein's.

ACCORDING to cable dispatches received last week from Henry W. Savage and his general stage director, Daniel Frawley, who are in Singapore on their tour of the world, will return to this country late in May.

A large part of their time since they sailed from San Francisco early in February has been spent in Tokio and other Japanese cities, where they have been studying costumes and local color for the American production of the Japanese musical comedy, "Mousme," which has run all the season at the Shaftesbury Theater in London. They will go from Singapore to Calcutta, then to Naples and across the continent.

WALTER HYDE, the English grand opera tenor, arrived this week on the *Caronia* to begin rehearsals for "Robin Hood," in which he is to sing the title rôle.

Complete rehearsals for the elaborate revival of this famous light opera will begin next week and the first performance will be given in a nearby city late this month, coming to the New Amsterdam Theater the first week of May for an extended engagement.

F. C. WHITNEY'S production of "The Wild Goose," a new comic opera, the book and music of which are by Willard Spencer, will have its première at Atlantic City April 11. It will then be taken to Philadelphia with a view to a New York presentation early next season. The principal members of the company already engaged are William Philbrick and George Richards.

HENRY B. HARRIS has signed a contract with Clifton Crawford, who is now appearing at the Park Theater, New York, in "The Quaker Girl," to star next season in a new musical comedy being written by Channing Pollock and Rennold Wolf, authors of "The Red Widow," which recently closed a long run at the Astor Theater. "The Quaker Girl" will remain at the Park Theater until late in the Spring with a possibility of remaining throughout the entire Summer.

JAMES T. POWERS, who is appearing in a new musical piece entitled "The Two Little Brides," firmly believes that any production written for a star is not complete until the star himself has worked over the book and brought it to a point where his personality is exactly suited. It is a well-known fact that this is exactly what happened in the case of "Havana" and other musical pieces in which Mr. Powers has starred. "The Two Little Brides," the book of which is by Arthur Anderson and Mr. Powers, with music by Gustav Kerker, is, according to reports from nearby cities, a decided success. Supporting Mr. Powers is Frances Cameron, one of the many stars in "The Merry Widow." Christine Nielson, who recently sang the prima donna rôle in "The Wedding Trip"; Melissa Ten Eyck, Walter Lawrence, Arthur Clough and Mary Butler.

CHARLES FROHMAN arranged this week for the American rights to George Edwardes's latest London musical comedy production, "The Sunshine Girl." The piece, with a book by Cecil Raleigh and music by Paul Rubens, was produced by Mr. Edwardes on February 24 with a company which included Phyllis Dare, George Grossmith, Jr., Connie Ediss and Basil Foster. Mr. Frohman's production will be made with a company composed of American and English performers, about equally divided.

HATTIE WILLIAMS will appear as the star in the new musical piece, "The Girl from Montmartre," in Atlantic City April 8. Later the work will be seen in this city. The principal rôles are played by Herbert Corthall, Lennox Pawle, William Pruette, Arthur Stanford, William Danforth, Emma Janvier, Edna Hunter, Maude Allan and Marguerite May.

"LITTLE BOY BLUE" enters upon the fifth month of its run at the Lyric Theater, New York, with no abatement of interest. The cast of artists is exceptionally clever, including Gertrude Bryan, Maude Odell, Otis Harlan, Katharine Stevenson and John Dunsmuir, all of whom have fairly won their way into popular favor.

FRED J. EUSTIS, the musical conductor and composer, died last week in Toronto while on tour with a musical organization. Mr. Eustis, who was sixty years old, had conducted "The Dollar Princess" and numerous other light operas.

WERBA & LUESCHER, who have been wonderfully successful in discovering talented light opera singers, have engaged

Betty Krotel, the daughter of City Magistrate Paul Krotel, of New York, for one of the principal rôles in "The Spring Maid." Miss Krotel joined the company on Monday of this week. She has had no previous experience on the operatic stage, but is a finished concert singer with an ambition to appear in grand opera. She intends to make the light opera stage a stepping stone to more serious work.

SOME few weeks ago there was published in this column a statement made by Franz Lehar, the famous light opera composer, to the effect that he would never come to America to conduct a theater orchestra because theatrical managers in this country limit their orchestras to fifteen or twenty men. Immediately after the publication of this I received a letter from Arthur Weld, the musical director of "Little Boy Blue," protesting strongly against the statement and giving figures to substantiate his claim that American theater orchestras are far larger than as stated by Lehar. To quote from Mr. Weld's letter: "Never in all my experience as a musical director have I been called upon to conduct an orchestra of fifteen in this city and only on one occasion twenty, and that was caused by the smallness of the orchestra pit. For the 'Silver Slipper' I had an orchestra of forty-two men; 'The Waltz Dream,' thirty-six; 'Little Boy Blue,' thirty-two, etc."

Chancing to drop into the Lyric Theater one evening last week where "Little Boy Blue" is still attracting record-breaking audiences, and noting Mr. Weld in the conductor's chair, I, out of curiosity, counted the men in his orchestra.

They numbered eighteen!

IMMEDIATELY after reading the cable dispatches from Berlin regarding the success of the new musical comedy, "Die Autolieschen," A. H. Woods lost little time in acquiring the American rights. This he accomplished this week, and he already plans the production of the piece next season under the title of "The Lady of the Limousine."

The score is by Jean Gilbert, composer of "The Polish Wedding," one of the reigning continental successes.

A COMBINATION THAT WON

Miss Pinney, Pianist, and David Bispham in Highly Enjoyable Recital

Mary Reno Pinney, the pianist, appeared in a recital at the Hotel Plaza, New York, on March 29, with the assistance of David Bispham, the noted American baritone.

Miss Pinney displayed the excellence of her pianistic gifts in three groups of numbers. The audience was so large as to fill the Plaza ballroom, and its friendliness toward the pianist was evidenced not only in the applause but also in a number of floral gifts.

Perhaps the favorite among Miss Pinney's selections was the Schumann "Papillons," op. 2, which was given with the greatest delicacy of execution. Almost equally pleasing were her playing of Chopin's Andante Spianato and Polonaise, op. 22, the Brahms Rhapsody, op. 79, No. 1, and a Gluck-Brahms Gavotte.

For his share of the program Mr. Bispham had chosen two groups of five songs, one representing several of the old masters and the other being made up of numbers by American composers. In connection with some of the songs Mr. Bispham made explanatory comments in his entertaining manner. His numbers included Mendelssohn's "I'm a Roamer," the Cornelius "Monotone," "When I Was Page," from "Falstaff," sung in Italian and English; the "Evening Star" from "Tannhäuser," which was delivered with a suave purity of tone, and the Gounod setting of Tennyson's "Ring Out, Wild Bells," which was followed by a demand for an encore.

Three numbers by Sidney Homer were the feature of the American group, the "Banjo Song" and "The Song of the Shirt" being particularly well sung. Others in this enjoyable group were Harriet Ware's "How Do I Love Thee" and "Only a Rose," by Lulu Jones Downing.

Cincinnati Orchestra to Give Summer Concerts

CINCINNATI, April 2.—The Cincinnati Symphony Orchestra will again be used for the Summer concerts at the Cincinnati Zoological Gardens, and the conductor will be John M. Spargur, who is conductor of the Seattle Philharmonic Society. Mr. Spargur is a New York man and for some time was assistant to Sam Franko and later was concertmeister with Victor Herbert. The "Zoo" concerts will begin on May 25 and run fourteen weeks, excepting the fortnight's visit of Ben Greet's Players, when the orchestra will tour Michigan resorts.

F. E. E.

SMALL ALLOWANCE OF OPERA FOR WASHINGTON

"Natoma" and "Aida" Constitute Entire
"Season"—Public Dissatisfied—Local
Orchestra's Final Concert

WASHINGTON, D. C., April 1.—The recent performances of "Natoma" and "Aida" in Washington gave the capital of the nation its only "season" of grand opera. "Natoma," with the composer, Victor Herbert, directing, was undoubtedly the favorite, being sung to a crowded house and a most enthusiastic audience. The opera contains much that is really beautiful, while the fact that the theme is American had something to do with the interest and applause. Of course Mary Garden in the title rôle, had something to do with the great success here as well; so did Jane Osborn-Hannah, George Hamlin, Mario Sammarco and Hector Dufranne.

The "Aida" performance came very near not being given, as Carmen Melis did not make her appearance at all and sent no message; but by the merest chance Alice Eversman came to the rescue and saved the management and the audience. Much credit is due to Miss Eversman, as she had not sung the rôle for some time and was not expecting to do anything in grand opera just now. Of course Eleanora de Cisneros won the audience both by her personality and her wonderful voice, gaining applause throughout the entire opera. Among the men Amedeo Bassi, Hector Dufranne and Henri Scott shared the honors. Ettore Perosio was the conductor.

The fact cannot be passed over that Washington never has a series of grand opera performances, but there is some disappointment in the non-appearance of artists as scheduled. In a city that has so little opportunity to hear grand opera, despite the fact that it is the nation's capital, this sort of negligence or irresponsibility has greatly shaken public faith in both artists and management. The recent incident in "Aida" came near being disastrous and its saving was by no means due to the opera company, but the curious coincidence of Miss Eversman telephoning to the theater. Can the public of Washington be blamed for giving "lukewarm" support to visiting grand opera when it can neither be certain of the operas to be heard or the artists in the cast?

The two performances of grand opera have started again the question of inaugurating a permanent season of grand opera here. The managers of the Chicago company evinced much interest in this movement,

which has become a yearly epidemic which is cured with equal regularity. To secure a season of grand opera a large guarantee fund is necessary and this is impossible in a city like Washington, where much of its wealth is controlled by non-residents, or at least those whose personal interests are away from the city. Besides, it is the salaried persons who must be depended upon for the purchase of tickets, and these people cannot afford high prices, and the city does not boast of a theater large enough to induce managers to offer small prices for so expensive a production as grand opera. Washington is always hopeful of having grand opera some day.

The last concert of the Washington Symphony Orchestra was heard on Tuesday last, when Aloys Trnka, violinist, was the soloist. He was most enthusiastically received, being obliged to respond to two encores. The orchestra, under the direction of Heinrich Hammer, presented the Beethoven Symphony, No. 5, in a creditable manner for so young an organization. The program closed with the Vorspiel to "Die Meistersinger." J. Martin Scranage, the business manager of the organization, made the very encouraging announcement that the season was closing without debt. He urged a popular \$5 subscription, so that personal interest would become general and the existence of the Washington Symphony Orchestra become a demand of the entire community rather than a desire of a few.

The Motet Choir, under the direction of Otto Torney Simon, presented an artistic performance at the Columbia Theater on March 27. The program included "Hawatha," Coleridge-Taylor; several choruses from "The Tower of Babel," Rubinstein, and the cantata "Fair Ellen," by Bruch. In this last the soprano rôle was admirably taken by Mrs. Archer Haycock and the baritone part by John Waters. Mrs. Simon presided at the piano. W. H.

HAROLD BAUER IN OMAHA

Pianist Creates Profound Impression—
Local Orchestra Concert

OMAHA, March 28.—A profound impression was made by Harold Bauer, the eminent pianist, who appeared here in recital on Friday, under the local management of Mr. Savage. His program opened with the Sonata "Appassionata," which was given a most intellectual reading, and was followed by the "Scenes of Childhood," of Schumann, poetical gems, indeed, under this artist's fingers. Other modern compositions, including Alkan's wonderful "The Wind," made up the balance of an evening of most perfect piano music.

Thomas Kelly gave the last of his series of Lenten lectures before the Tuesday Morning Musical Club, on Monday afternoon. "Götterdämmerung" was presented in a lucid manner and well-chosen selections were played on the organ.

The Apollo Club, Frederic Freemantel, director, gave an enjoyable concert, assisted by Mrs. S. J. Horton, soprano, and Harry Disbrow, baritone.

Yesterday occurred the second concert of the Omaha Symphony Study Orchestra, Henry Cox, director. Mr. Cox is entitled to much credit for this organization of sixty odd musicians, for the most part students, formed for the purpose of studying the best orchestral literature. That he has been successful in his undertaking was evidenced by yesterday's work. He gets from his forces remarkably good ensemble, excellent rhythmic effects and abundant contrast. In the compositions for string orchestra Grace McBride did charming solo work. An ambitious program was played. E. L. W.

FINE CONCERT IN NICE

Compositions of Mr. Schlesinger Feature
of Enjoyable Program

NICE, March 18.—One of the best concerts heard in Nice in some time was given to-day, a large measure of its success being due to the compositions on the program of Sebastian Schlesinger, which were received with loud acclaim. Mr. Schlesinger's "The Minstrel Boy" and "D'Une Prison" were sung brilliantly by his daughter, Mme. Lily Braggiotti, and his "O ma charmante," was irresistible as delivered by M. Rouard.

The program opened with Grieg's "Peer Gynt" Suite, played by the orchestra of the "Concerts Rouges," which later played "Pensée du Soir" and "Marche des Enfants," by Mr. Schlesinger. "La Ronde des Lutins" was given on the violin by Jose Porta and M. Rouard sang the grand air from Massenet's "Hérodiade." Another of Mr. Schlesinger's daughters, Mme. Berthe Mérol, sang arias from "La Bohème" and "Tosca," while two cello solos were played by Antonio Sala. Mme. Braggiotti was heard to advantage in two additional solos and the concert closed with the effective playing of Rimsky-Korsakov's "Capriccio Espagnol" by the orchestra.

PROVIDENCE RISING IN THE MUSICAL WORLD

Impressive Performance by Dr. Jordan's
Chorus and Visiting Soloists in
Elgar's "The Apostles"

PROVIDENCE, March 27.—The Arion Club, for its second concert of the season, gave last evening a performance of Sir Edward Elgar's "The Apostles." Merely to chronicle the fact is enough to command the attention of all interested in watching the development and growth of the musical gospel in this city, and it is greatly to the credit of Providence that it has a chorus and conductor not only willing to undertake a work of such magnitude as "The Apostles," but also successfully to overcome its difficulties and give it a fine performance. All honor then to the Arion Club and Dr. Jules Jordan.

To attempt an analysis of this masterpiece would take too much space, yet it is a pleasure to speak of the wonderful charm of the music and the graphic portrayal of the various personages and incidents of the time when the Saviour was on earth with his Apostles and Disciples.

The soloists were Josephine Knight, as Mary and the Angel; Margaret Keyes, as Mary Magdalene; John E. Daniel, as John; Frederick Martin, as Peter; Frank Croxton, as Judas, and Horatio Connell in the part of Jesus. Miss Knight and Mr. Daniel had less to do than the others, but sang with fine effect whenever called upon. Miss Keyes found abundant opportunity in the part assigned her and gave convincing proof of her great worth. Mr. Martin found, in his part, some good opportunities for expressive and dramatic singing which he improved to the utmost.

Mr. Croxton in the part of Judas had perhaps the best rôle of all, not only of voice but of dramatic conception, and he made a marked success.

Mr. Connell, who gave an almost perfect reading of the part of Jesus, was splendid. His voice, of purest quality, was used with perfect adaptation and the effect was indescribably beautiful. The orchestra, from the Boston Symphony, with W. F. Krafft, as concertmeister, was of invaluable aid in the performance. Helen Hogan was also of great assistance at the organ.

The audience was unusually large and highly appreciative of the profound music and of its massive and thrilling climaxes. G. F. H.

LOCAL MONTGOMERY EVENTS

Recitals of Pianist and College Faculty
Greatly Enjoyed

MONTGOMERY, ALA., March 30.—William Bauer, a local pianist, delighted his many friends and admirers a few evenings ago with a piano recital, playing the Prelude and Fugue in A Minor, by Bach-Liszt; Gavotte, by Gluck-Brahms; Concert Etude, by Paul de Schloer; Berceuse and Etude in A Flat, by Chopin; Rosenthal's "Papillons"; "Jeu des Ordes," by Leschetizky; "Midsummer Night's Dream" Paraphrase, by Mendelssohn-Liszt; Prelude, by Debussy; "Au bord d'une Source," by Liszt, and Sixth Rhapsody, by Liszt. Mr. Bauer gained earnest attention at once by his clean-cut Bach playing, but while the whole program was well played, it remained for the Rhapsody to bring out best the splendid artistry of this gifted pianist.

The first of the Spring recitals was given by the faculty of the Woman's College on March 25. The splendid program included the Trio for Piano, Violin and 'Cello, Op. 42, by Gade, Adelaide Hewitt, A. Findlay and Charles Findlay; songs, "I Attempt from Love's Sickness," Purcell; "It Was

Not so to Be," Nessler; W. H. Nordin, piano, "Cradle Song," Pierné; Valse "Badinage," Liadow, Anthony Stankowitch; 'Cello Concertino, Op. 41 and Lullaby, by Klengel, Charley Findlay; song, "Unto My Heart," Allitsen, Adelaide Hewitt; Trio for Piano, Violin and 'Cello (mss.), Alexander Findlay, A. Hewitt, A. Findlay and C. Findlay; songs, "Could I" and "Venetian Boat Song," by Tosti, W. Nordin; Violin, Nocturne, op. 92, Chopin-Wilhelmj, Alexander Findlay; piano, Tarantella Op. 27, by Moszkowski, A. Stankowitch; Mrs. W. H. Nordin and Miss Hewitt, accompanists. This was one of the most pleasing recitals given by these talented musicians. It was Miss Hewitt's first appearance at the piano since she became a member of the faculty, and she proved to be a good pianist. The first movement *Andante sostenuto*, from a trio for piano, violin and 'cello, by Mr. Findlay, was given its première performance and proved to be a gem. The playing of Mr. Stankowitch is crisp and beautiful, and one cannot help but sit up in amazement at the playing of Charley Findlay, the boy 'cellist, who gave splendid readings of the two numbers of his former teacher, Mr. Klengel.

J. P. M.

CONCERT OF SCOTCH SONGS

Edward Lankow and Evelyn Scotney in
Stirring Performances

BOSTON, March 29.—Edward Lankow, young basso of the Boston Opera Company, and Evelyn Scotney, the soprano of the same organization, gave a concert of Scottish songs, with two operatic selections as interludes, before a large audience in Tremont Temple last evening. It is not every day that opera artists sing Scottish songs, and it is still more seldom that they sing them well. Mr. Lankow has a bass voice of exceptional richness and profundity; he has a vocal method which secures an admirable variety of tonal emission, and after considerable experience in Germany, is a well-equipped musician. He sang a bass air from Verdi's "Don Carlos" and these Scottish airs: "Scots wha hae," "A Man's a Man for a' That," "The March of the Cameron Men," "Loch Lomond," "Blue Bonnets," "Farewell to Lochaber," and also a duet with Miss Scotney, "O Wert Thou in the Cauld Blast." Miss Scotney sang the Polacca from the opera "Mignon," "Ye Banks and Braes," "Caller Herrin," "Comin' Through the Rye," "Better Bide a Wee," "Within a Mile of Edinboro," "Annie Laurie," "Robin Adair," "My Love She's But a Lassie Yet," "Whistle and I'll Come to Ye My Lad."

The old music gave the greatest pleasure. The program was well put together, as Mr. Lankow's airs were for the most part in masculine and martial spirit, while Miss Scotney had the more plaintive or humorous music of Scotland. Mr. Lankow proved a stout declaimer of virile or grave sentiment and the deep manly quality of his voice accomplished the rest. The air from "Don Carlos" was sung admirably and was applauded as warmly as anything on the program. "Scots wha hae" and the "March of the Cameron Men" went lustily, and many a Scotchman who was there applauded the louder for the privilege of hearing this voice intone the melodies of his land. There were many encores, and the artists generously responded. D. L.

John Hoffmann, of the Cincinnati Conservatory of Music faculty, left Cincinnati last week to appear as soloist at the Lindsborg, Kans., Festival, and during his stay will appear in several recitals, including engagements at the Kansas State University in Lawrence and at Chanute.

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GIFTED PIANIST MAKES HER DEBUT

Dagmar Rubner Plays at Sunday Night Metropolitan Opera House Concert

A young pianist of considerable ability and charm was introduced to New York at last Sunday evening's concert at the Metropolitan. She is Dagmar Rubner, and her accomplishments recently won her deep critical approbation when she played in Washington.

Last Sunday Miss Rubner introduced herself through the medium of Tschai-kowsky's B flat Minor Concerto and quite won her audience before the first movement was at an end. Her playing is marked by technical facility of a high order, temperament, poetic imagination and musical feeling. She has a tone of large size and susceptible of a wide variety of color and her rhythmic sense is well developed. She played the first movement with sweep and impetuosity and showed in the second that she can be subtly poetic. There was much fire in her delivery of the rondo. There were traces of nervousness at times in Miss Rubner's performance but she was very enthusiastically received and obliged to play an encore. The orchestral accompaniment provided by Adolf Rothmeyer was often rough and unfinished.

The other artists on the program were Mmes. Gluck and Duchène, and Messrs. Murphy and Gilly. Mme. Gluck gave Rameau's "Rossignols Amoureux" charmingly and after it sang a hopelessly banal "Ave Maria" by Bellucci. She had to repeat it. Later she gave a duo from "Don Giovanni" with Mr. Gilly. The baritone, who was in splendid voice, sang "Vision Fugitive" superbly. Mme. Duchène, who has a contralto voice of much beauty, was



Dagmar Rubner, a Young Pianist of Splendid Attainments

heard in "Plus Grand dans son Obscurité" by Gounod, and Lambert Murphy acquitted himself well in the cavatine from "Romeo et Juliette." The four artists later united in a performance of the "Rigoletto" Quartet.

The instrumental numbers of the evening included several harp solos, well played by Carlos Salzedo; the "Tannhäuser Overture," a part of Liszt's "Second Rhapsody," and the "Siegfried Idyll," which last Mr. Rothmeyer utterly ruined by rushing through it at break-neck speed. H. F. P.

NO ABATEMENT OF CINCINNATI CONCERTS.

Local Violinist as Orchestra Soloist—Applause for Stokowski—Bauer's Great Art Appreciated

CINCINNATI, March 30.—The Cincinnati public is still enjoying all sorts of good concerts with no sign of a break in the weekly round of musical events until after the May Musical Festival. Another delightful Sunday afternoon concert to a capacity audience by Mr. Stokowski's splendid organization, with a gifted local violinist, Florence Hardeman, a gold medal pupil of the College of Music, as soloist; the Philharmonic Orchestra, with Stransky conducting and Kubelik as a special attraction, and Friday afternoon and Saturday evening the local orchestra again with Harold Bauer, who had not been heard in Cincinnati for six years. And to these may

be added such affairs of great interest locally as the Matinée Musical Club, Saturday morning; the last of the excellent series by Adolf Hahn, violinist, Clarence Adler, pianist, and Mrs. Corinne Moore Lawson, soprano, besides the programs given at the schools.

That which has caused more excitement than anything that has happened in many a day is the request of Leopold Stokowski that he be released from his five-year contract with the Cincinnati Symphony Orchestra Association Company, as told in MUSICAL AMERICA last week. At the concert of Friday afternoon Mr. Stokowski was greeted with prolonged applause, which spoke in no small measure of the high esteem of the Cincinnati public.

The program offered the Brahms Symphony, No. 2, in D Major, the Schumann Concerto for Pianoforte and Strauss's "Till Eulenspiegel's Merry Pranks." The Brahms number was splendidly handled by Mr. Stokowski, and gave abundant opportunity for the display of those qualities which he possesses to a remarkable degree.

Harold Bauer is always welcome to Cincinnati. He is a sterling artist and a

man of great personal charm. It is trite to say that he has developed wonderfully since he was last heard here, for he has been considered a mature artist for many years and his interpretations are always given in a manner which reflect solid musicianship, and yet each year he is certainly to be credited with a degree of development in his artistic stature. Certainly never before was he so greatly appreciated in Cincinnati.

The Philharmonic Orchestra concert and the playing of Kubelik Wednesday evening marked the first performance in Cincinnati of this famous old orchestra, and of course we have had no opportunity to become acquainted with Mr. Stransky artistically. An interesting reading of the "Freischütz" Overture was followed by Liszt's Symphonic Poem, "Tasso," which was the most enjoyed perhaps of the orchestral offerings, though the "New World" Symphony was given a striking rendition.

Kubelik had been heard here earlier in the season in recital but could not have been more enjoyed than with orchestral background of Stransky's organization. In the Mendelssohn Concerto all the wonders of Kubelik's great art seemed to be brought out and he was received with a display of enthusiasm such as one seldom witnesses in Cincinnati. F. E. E.

"THE COLZAR MINE" STAGED

Mme. Ferrari's Opera, Revised, Has Paris Hearing

"The Colzar Mine," Mme. Ferrari's opera, which was presented once before only at Monte Carlo last year, was staged at the National Opera House in Paris for the first time on March 28, according to a Paris dispatch to the New York Times. It is revised and will be given in the New York Metropolitan 1912-3 season.

It is a violent drama of Bulgarian peasant life. Its plot, closely resembling that of "Cavalleria Rusticana," lends itself to fine scenic effects. Its analogy with Mascagni's opera consists of a short string intermezzo, which divides the two acts.

The music is enriched by folk songs, although its chief theme, embodying tragedy, is ever recurrent through the opera.

A charming divertissement, danced according to Bulgarian tradition by a corps de ballet, dressed in a costume specially made in Bulgaria, enlivens a good deal of the first act.

The title part, created here by M. Muratore, should provide the finest scope for Caruso.

The opera was much appreciated and applauded by an intelligent audience.

Critic Thrashes Colleague for Plagiarism

BUCHAREST, March 30.—A dramatic critic named Linara has been summoned to court to answer a charge of assault brought by a brother critic whom he thrashed for alleged plagiarism. Linara declares that his colleague's criticism of George Enesco, the Roumanian pianist, had been copied verbatim from his own account of a Kubelik recital of five years ago.

MINNEAPOLIS SYMPHONY ENDS REGULAR SEASON

An Ovation for Oberhoffer and His Men—Second 'Cellist of the Orchestra the Soloist

MINNEAPOLIS, March 30.—The Minneapolis Symphony Orchestra closed its regular season Sunday afternoon in a brilliant manner. Not only was the house completely sold out, but fully as many more persons as the seating capacity of the house, 3,000, were turned away. The orchestra played splendidly and Mr. Oberhoffer and the men were given an ovation. The program included numbers which are familiar favorites. The "Pilgrims' Chorus" and the "Tannhäuser" March were finely played, and very beautiful, indeed was Mr. Oberhoffer's reading of the large movement from "The New World" Symphony, by Dvorak.

The soloist of the afternoon was Karl Kirk Smith, the second 'cellist of the orchestra. He has a large, full tone and splendid technic, which he revealed in Goltermann's A Minor Concerto, Op. 14, No. 1, and an encore, with H. J. Williams, the harpist, accompanying.

The closing number of the program was the "Festival March" and the "Hymn to Liberty," by Kaun, which, given by orchestra and organ, made a climax that was thrilling. Hamlin Hunt gave the organ part.

The orchestra will leave April 7 for its Spring tour of eleven weeks.

The Thursday Musical gave an exceedingly well balanced program at its regular meeting Thursday afternoon in the First Baptist church. Lillian Crist and Alice Allen opened the program impressively with a double piano number, giving "Un Nuit sur le Mont" and the waltz from Tschai-kowsky's ballet, "Sleeping Beauty." Mrs. Alberta Fisher Reutell and Mrs. Eleanor Poehler sang three Dvorak duets, "Modest Maiden," "Forsaken" and "Confidence," with distinct success. The singers on the program also included Grace Chadbourn, with a fresh, sweet voice, who was heard for the first time; and Louise Hickey Williams, who sang three songs, "Serenade," by Wekerlin, "Mort de Jeanne d'Arc," by Bemberg, and "I Wonder if Ever the Rose," by Slater. The other vocalist was Mrs. Fred Orville de Groff, who sang "One Fine Day," from "Madama Butterfly," and the prelude from Ronald's "Cycle of Life." Mrs. Wilma Anderson-Gilman, pianist, played very beautifully Arensky's study in F Sharp Major and "Song of the Lark," by Tschai-kowsky, and gave in brilliant style the concert Etude in G, by Rubinstein. An unusual feature was numbers given by four violinists, Ruth Anderson, Marion Baernstein, Lillian Nippert and Mrs. Verna Golden Scott. They played, unaccompanied, Music of the Spheres from Rubinstein's Quartet, Op. 17, No. 2. Grace Boutelle, Gertrude Hall, Mary Allen and Mrs. Margaret Gilmore MacPhail were the accompanists of the afternoon. E. B.



WYNNI PYLE PIANIST

EUROPEAN TOUR

1911-12

EXCERPTS FROM THE PRESS

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EDMOND CLEMENT

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BOSTON OPERA'S THIRD SEASON AT END

Debussy's Music to "St. Sebastian" Novelty of the Final Week—A Reversal of New York's Opinion of Mary Garden's "Carmen"—Mme. Gay's Success in "Habanera"—Memorable Performances of "Pelléas" and Puccini's "Girl"

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 31, 1912.

THE third season of the Boston Opera Company came to an end on Saturday, March 30, with two important performances. In the afternoon Debussy's music to d'Annunzio's "Martyrdom of St. Sebastian" was given for the first time in Boston, followed by a performance of "Hansel und Gretel," and in the evening Mary Garden and Hector Dufranne appeared here after a lapse of two seasons in "Pelléas et Mélisande." Miss Garden's impersonation struck one afresh. It is indeed incomparable. Another artist was not unsuccessful in the rôle earlier in the season, but as for Miss Garden, she can say, to paraphrase a former ruler, "Mélisande I am Mélisande." Mr. Dufranne's impersonation is dramatic and finely sung. These two interpretations, Miss Fisher's *Yniold*, and Mr. Caplet's excellent reading of the score, were features of the entertainment. Miss Fisher's *Yniold* must be ranked with the finest individual achievements of the season past in Boston. Debussy's music to "St. Sebastian" was given with scenery that had been devised evidently with a view toward making clear the character and the meaning of the music. As a matter of fact, the scenery served only to mystify most of those who watched and listened for a revelation of Debussy's inspired meaning. Under these circumstances the music sounded for the most part abstruse or indefinite. There is musical illustration of each of the five parts, or "mansions" of Debussy's "miracle" play. The court of a palace, where *Sebastian* is converted and dances ecstatically on hot coals; the Magic Chamber, where the Saint destroys the superstitions and the beliefs of the idolators; the scene in which the Emperor endeavors to win *Sebastian* from his religion; the martyrdom by arrows, and finally, the section, Paradise.

None of these things was explained by the program. We were informed that Mmes. Scotney, Fisher, Swartz, d'Olige, Martini, Leveroni, De Courcy, a chorus, and Mme. Cerutti, miming the martyrdom of *Sebastian*, were the chief performers, and that Mr. Caplet was the leader of the orchestra. Remembering other experiences with the music of Debussy, and expecting some performances next season when this particular music will be more suitably and comprehensibly presented, and also in view of the successful performance in New York, let us refrain from expression of opinion until a more suitable occasion. "Hänsel und Gretel" followed the Debussy music. In it, Miss Fisher and Miss Swartz, in the title rôles, distinguished themselves, as they have often this season.

As many of us have noticed, Boston often reverses the judgment of New York. This was notably the case with the *Carmen* of Miss Garden. She appeared in the rôle in Boston on the night of the 27th, and her impersonation impressed all the reviewers as one of the most interesting things that Miss Garden has ever done. To see the performance was, frankly, to wonder what was the trouble in Gotham. Miss Garden is to the Bostonese invariably interesting. It seemed last Wednesday night that she fairly outdid herself in this direction, and at the same time kept admirably within the boundaries of legitimate dramatic art, sang uncommonly well, and came at least as near as the majority of *Carmens* heard here to the heroine of *Merimée's* story and of the most characteristic scenes of Bizet's opera. Miss Garden's impersonation was entirely her own idea, and wholly different from anyone else's, yet without the suggestion of affectation or unnaturalness. It was perhaps the most believable *Carmen* that has been seen on the local stage in years. Never was operatic heroine less remote from the times and her audience, and never has a *Carmen* excited so much enthusiasm and admiration for an artistic conception worked out with almost ideal finish. Mr. Dufranne, the *Escamillo*, sang sonorously and effectively, and he gave the character a touch of the fatuous eminently in place. Mr. Dalmorès was an exceptionally interesting *José*, and his last act was memorable.

On the night of the 25th "La Habanera" was repeated, with Mme. Gay, Messrs. Ridez and de Potter. Mme. Gay had long

been struck with the possibilities of this work before she undertook it this season, and to her collaboration with Mr. Caplet must be credited much of the success of the piece. She gave life to music that, while dramatic enough, gives us but little conception of the personality of *Pilar*, or her feelings toward the other characters of the tale. Mme. Gay created a character and made music that was inherently ungrateful for the singer full of life and meaning. Also by her slow and graceful dancing in the second act, her quickness and vivacity at the first, and her well assumed final languor at the last, she added to her repertoire one of her most effective rôles.

On Friday night the greatest performance of "The Girl of the Golden West" yet seen in Boston took place. The principal parts could not have been better cast: Mme. Destinn, as *Minnie*; Zenatello, as *Johnson*; Amato, as *Rance*; and the small parts are always taken admirably in this theater. It was a performance long to be remembered. The days of bel canto and its last lingering exponents are, perhaps, going, but the generation and the state of musical development which presupposes such voices and such interpreters as Mme. Destinn, Messrs. Zenatello and Amato, is one worthy of very much respect, from whatever angle it be considered. Mme. Destinn sang the music of *Minnie* as it had not been

sung here before, gave the music and the character a pulsating humanity that flowed most marvelously over the footlights. Mr. Zenatello was in the happiest vein. He has never acted or sung better. He made a final distinguishing appearance in what has been for him an extraordinarily successful season. Mr. Amato's *Rance* was one of the aptest characterizations seen this Winter. The man was first of all, and over all, a gambler, and a gambler of unlovely qualifications. And dramatic! From the first meeting with *Johnson*, to the final scene of the opera, he was an impressive figure, every moment that he spent on the stage. Mr. Moranzoni was unusually fortunate in his reading of the score. Mr. Olshansky took two rôles, those of *Castro* and of *Jake Wallace*, the minstrel, and in both instances was fortunate in his performance. Mr. Lankow was again an excellent, rarely sonorous, *Ashby*.

Otto Kahn, of the Metropolitan Opera Company, was present in Boston at this performance. He donated \$1,000 to the guarantee fund, spoke of the rare excellence of the production, and the ability of Mr. Caplet very warmly, and mentioned his admiration of the work being done by the opera company for Boston, and by Boston for the opera company. Mr. Kahn said in part:

"The Boston Opera guarantee fund is a fine way to assist in the support of opera. Boston is doing a wonderful work in keeping up such an opera company unassisted. You know the Metropolitan has Brooklyn and Philadelphia to call upon, and the Chicago company has Milwaukee and other cities to help out. In addition, these companies have tours to assist them. Therefore I am very glad to add my mite to your guarantee fund, and I wish the Boston opera continued success, both artistic and financial."

OLIN DOWNES.

A HARVARD ORCHESTRA OF SERIOUS PURPOSE

THE Pierian Sodality of Harvard University, which gives an orchestra concert in New York at the Hotel Astor on April 14, is a musical organization which has the distinction of being nearly as old as the United States themselves. The society has never missed a year of activity since its foundation, in 1808, though one year during the Civil War found its ranks thinned down to one man. This lone member met for rehearsal with himself, practised on the piano and flute, and recorded the proceedings of the society.

This organization consists of a choral club and an orchestra, the members of which have always been picked by competition from the student body. At the beginning the Sodality gave expression to the current trend of musical taste, performing several of Haydn's symphonies with a small string orchestra before the death of the composer. The members also found relaxation in student quartets and serenading parties, originating the present trio of college glee, banjo and mandolin clubs.

Variety of Talent in This Concert

Julia O'Connor, contralto, with the assistance of Ada Sassoli, harpist; Hans Kronold, 'cellist, and Charles Gilbert Spross, accompanist, gave a concert at the Waldorf-Astoria, New York, March 21. Miss O'Connor sang selections by Giordani, Weckerlin, Gounod, Mendelssohn, Reichardt, Thayer, Ware and Handel. Mr. Kronold delighted the audience with some of his own compositions and selections by Sarasate, Popper and Saint-Saëns. He was at his best in the G Minor Sonata of Handel, which he played with Miss Sassoli, and in which both artists brought out the delicate beauty of the work. Miss Sassoli made a deep impression in her solo numbers. She played a Gavotte by Bach, Rubinstein's Romance and Zabel's "Am Springbrunnen," and selections by Godefrid and Hasselmans. Mr. Spross played the accompaniments in his usual masterly fashion.

When Should a Singer Retire?

"I read Miss Garden's declaration that forty-four should be the limit for a woman singer. I do not want to dispute Miss Garden," remarked Emma Calvé in a recent interview, "but some singers would do well to retire long before they reach that age, while others (and I could cite many notable examples) have left that age a long way behind them and still continue to delight audiences with their artistry. How long shall I continue to sing? Not a moment longer than I am able to give pleasure to my listeners, and I shall not be the judge. I leave the verdict to my friends the critics. But before I retire I hope to be able to get away from singing

Carmen. I love Mozart. I want to sing *Donna Anna* in 'Don Giovanni,' but *Carmen* has been my bane, and some way or other the public wishes me chiefly in that part. I expect to take a new part in Paris this coming fall, and perhaps then my *Carmen* will be sufficiently forgotten to permit me to appear in other characters."

Pupil of Mme. Valeri Wins Laurels

Beatrice Kilgore was the soloist on the program of the musical lecture of the American Daughters of Ireland given at the Waldorf-Astoria on March 26. Miss Kilgore, who has a beautiful soprano voice, gave "Ashore," by Fauré, and "Dawning," by Cadmus, which she rendered so well that the audience demanded an encore, "The Last Rose of Summer." Miss Kilgore's voice was trained by Mme. Valeri, the New York singing teacher.

The volunteer chorus of eighty-three voices which was inaugurated and directed by Sydney Lloyd Wrightson, and which has been a feature of Foundry M. E. Church, Washington, D. C., has been disbanded. In its last program the "Unfold, Ye Portals Everlasting," from Gounod's "Redemption"; "Glorious Is Thy Name," from the Twelfth Mass of Mozart; the "Inflammatus," from Rossini's "Stabat Mater," and the solo of Mr. Wrightson, "The Palms," Fauré, were well sung. Mr. and Mrs. Victor Herbert and daughter, who have been recent guests in the city, attended the service and other members of the Chicago-Philadelphia Opera Company who heard this organization were Frank Hannah, George Hamlin, Bernhard Ulrich and Mme. Jane Osborn-Hannah.

PITTSBURGH APPLAUDS KUBELIK AND STRANSKY

New York Orchestra, with Violinist as Soloist, Makes Strong Impression—Kneisels in Concert

PITTSBURGH, April 1.—An audience that almost taxed the capacity of the Soldiers' Memorial Hall turned out last Friday night to hear Jan Kubelik, violinist, and the Philharmonic Society of New York. The program was pleasing and the execution of the offerings almost perfect. The Mendelssohn Concerto which Kubelik chose as his first offering was perhaps the most popular number. Kubelik was recalled many times. He played charmingly the "Rondo Capriccioso" of Saint-Saëns, which also gave him ample opportunity to show his mastery. The applause was so insistent at the close that he graciously responded with an encore, playing the Bach Air.

The orchestra opened the program with the familiar "Freischütz" Overture and the remaining offerings of the first part included "Grieg's 'The Last Spring'" and the "Love Scene" from Richard Strauss's "Feuersnot." The second half was taken up by Dvorak's Symphony, "From the New World."

The Kneisel Quartet also appeared in concert last night, assisted by Mrs. Edward C. Moore at the piano. The Schubert A Minor Quartet, Haydn's Variations, the "Italienische Serenade," by Hugo Wolf, and others were presented and given full appreciation.

Charles Heinroth, organist and director of music of Carnegie Institute, gave the last of his Lenten lectures Saturday night, the subject being "Ecclesiastical A Capella Composers." The talk was interestingly illustrated by the choir of men of St. Paul's Cathedral, under the direction of Joseph Otten.

E. C. S.

New York Soprano in Peoria

PEORIA, ILL., March 27.—Before the Women's Club of this city last Thursday Iola Powell Mainzer, of New York, gave a recital of twenty-two songs, in German, French, English and Italian, the English group containing songs by Salter and Brainard. Mrs. Mainzer is a lyric soprano of clear and beautiful vocal quality, thoughtful in her interpretations and distinguished in presence. She has received her training under Ross David, in New York. More than 1,200 tickets were sold for the recital, which was given for a charitable purpose. Mrs. Mainzer had the distinction of being the only amateur engaged to give a recital for the Women's Club, which has recently engaged for recitals such artists as Kubelik and De Pachmann.

Back-Handed Axioms for Singers

To learn to sing go to some piano teacher. Don't trouble to go to a real singing master. He will be too slow for you and make you practice scales and other disagreeable things. The piano teacher can play fast enough and loud enough so that you will never learn how badly your voice sounds.

Don't try to keep time when you sing. Just dislocate the rhythm as much as possible and they will think you have temperament.

When you sing in public sing as loud as you can. The fellow on the back seat has paid his money and he wants to hear. Then, too, you look so nice when you get red in the face.

If you make a mistake lay it to the accompanist. What are you paying him for, anyway?

Above all things do not pay for your singing lessons in advance. Your teacher would drop dead if you tried it on him. Make him wait for his fee a year or two to cultivate his patience. Then forget all about it.—*The Etude*.

Hundreds of people crowded into the First Congregational Church of Springfield, Mass., March 24, for the concert by the combined choirs and choruses of the First Congregational Church of that city and the Second Congregational Church of Holyoke, under the auspices of the New England Chapter of the American Guild of Organists. Perhaps the best rendered of the selections were Sir Arthur Sullivan's festival "Te Deum," in E flat, Sir George Martin's anthem, and the sixteenth century chorus *a capella*. The First Church choir is composed of Harry H. Kellogg, organist and choirmaster; Anna M. Willman, Milliecent Snow, William L. Spittal, Richard Campbell and a chorus of forty-five voices, and the Holyoke Second Church choir of William C. Hammond, organist and choirmaster; Ralph C. Knapp, assistant choirmaster; John G. Clark, assistant organist; Ruby Beeching, Mrs. Cora M. Knapp and Guy H. Beman, and a chorus of forty-five voices. The prelude, offertory and service were played by Harry H. Kellogg, and William C. Hammond played the postlude and directed the chorus.

MAGGIE TEYTE IN FRANCE

Little Chicago Opera Star Filling Opera and Concert Engagements

CANNES, France, March 27.—Maggie Teyte, the young English soprano, is spending several weeks on the Riviera and enjoying life at Cannes while making various appearances in opera and concert. On



Maggie Teyte, the English Soprano, as "Mignon" in a Cannes Production

March 17 Miss Teyte sang *Mignon* at the Casino Municipal of Cannes before one of the most brilliant audiences of the season. The young Chicago Opera Company star made her first concert appearance on March 22. The part of *Hänsel* fell to the lot of Miss Teyte in the production of "*Hänsel und Gretel*" on March 24, which was the first performance of the Humperdinck opera in France since it was first brought out at the Opéra-Comique. The same cast will give the opera at Marseilles in April. Miss Teyte was the soloist in the Concert Ganne at Monte Carlo on March 25.

Max Rheinhardt, the German producer, has been negotiating with Miss Teyte for an appearance in the new Richard Strauss music drama, "*Ariadne auf Naxos*," at Berlin, in April, and at Stuttgart in October.

Philadelphia Treble Clef Club's Spring Concert

PHILADELPHIA, April 2.—Samuel L. Herrmann, musical director of the Treble Clef, is preparing the club for the Spring concert to be given Friday evening, April 26, at Horticultural Hall. The soloists will be Frank M. Conly, bass, and Henry Gurney, tenor, both well-known Philadelphians with a wide musical reputation both at home and abroad. A new choral ballad by the accompanist, H. Alexander Matthews, "*The Dismal Swamp*," words by Thomas Moore,

will be sung, and the following choruses: "The Wave Sweeps My Breast," with tenor solo, Gade; "Every Flower," from "*Madama Butterfly*," Puccini; "Love Is Spring" (Mendelssohn's "Spring Song"), arranged by H. R. Shellev; "In the Boat," Grieg-Harris; "Before the Daybreak," Ethelbert Nevin, arranged by Victor Harris.

YEAR'S VACATION FOR MENDELSSOHN CHOIR

No Concerts Next Season—Dr. Vogt to Take Long Holiday Abroad

TORONTO, April 1.—The Mendelssohn Choir of Toronto will depart from its custom of thirteen years and give no concerts next season. Dr. Vogt, the conductor, at the close of last week signed a three years' contract with the executive of the Mendelssohn Society and will take a full year's holiday in Germany, also visiting the great international competition to be held in Paris in May under the auspices of the French Government. It is his intention to spend some time at the festivals of Holland, Belgium, Austria, France, Germany, Switzerland, Italy, Russia, Norway, Sweden and Great Britain. He is arranging to be present at the Blackpool and Birmingham festivals in October next. The Mendelssohn Choir will be reorganized in the Spring of 1913.

The committee being aware of several substantial inducements which have been made to Dr. Vogt to take up professional work in some of the larger American cities, decided that it would be best in the interests of Toronto to enter into a permanent arrangement with him, and it is understood that the salary henceforth to be paid will be \$10,000 a year.

Massey Hall, the largest musical auditorium in the Dominion, is to undergo a radical series of alterations, plans for which have been approved. The hall has a capacity of 4,000, but many complaints have been made of uncomfortable seating, poor mural decorations, a played-out organ, and other faults which could be corrected at a comparatively small expense. New swivel, leather covered seats are being provided; the hall will be entirely re-decorated and the public comfort considered in every possible detail. This hall has been the scene of many remarkable musical evenings, and practically every singer, instrumentalist or orchestra of note in America or Europe has been heard at one time or another.

Toronto will have a second large auditorium for musical entertainments ready for next season, to be called The Arena. The promoters have spent more than a quarter of a million dollars on the venture, which is designed to fit in with practically every requirement of public amusements. The floors are so arranged and protected that by spreading over them a huge tarpaulin and running an ice machine across a few times an extensive sheet of ice can be created for the evening, while upon the following day it may be drained off and the original floor presented with all the auditorium requirements for grand opera. The hall is designed to undertake much of the class of entertainment now monopolized by Massey Hall.

R. B.

SAENGER AND HENSEL AT WORK ON "PARSIFAL"



—Photograph by Mishkin Studios

Oscar Saenger and Heinrich Hensel, the Tenor, Studying "Parsifal" in the Former's New York Studio

HEINRICH HENSEL, the Wagnerian tenor, after his debut at the Metropolitan Opera House, was advised by one of his colleagues, and also one of the leading critics of the daily press, to study with Oscar Saenger during his stay in New York. This he did at once, going twice a day for lessons until the day of his departure for Europe. In every new rôle in which he appeared his progress was noted by both public and press alike. As *Siegfried*

he achieved a veritable triumph, and was hailed as the best interpreter of that rôle since Alvary. Besides working on the rôles that he sang here, much time was devoted to *Parsifal* and *Loge*, of which Hensel will be the only representative at the Bayreuth festivals next Summer. It is interesting to note that this is another instance where a German artist of great repute is prepared for his work in Germany, especially for Bayreuth, by the American teacher, Oscar Saenger.

ALTHOUSE WITH DAMROSCH

Tenor Will Accompany New York Symphony on Its Spring Tour

Paul Althouse, the tenor, will be one of the artists on the Spring tour of the New York Symphony Society under the direction of Walter Damrosch, beginning April 15. This will be the conclusion of a most successful season for Mr. Althouse, including a noteworthy New York debut in oratorio at Carnegie Hall. Among the various cities in which the tenor will appear with the Damrosch organization are Trenton, N. J.; Norfolk, Va.; Spartanburg, S. C.; Chattanooga, Tenn.; Baltimore; Cedar Rapids, Ia.; Kokomo, Ind.; Oberlin, O.; and Syracuse, N. Y.



Paul Althouse

The oratorio engagements of Mr. Althouse have included an appearance in Coleridge-Taylor's "*Hiawatha*" at Lowell, Mass., in which the tenor won praise for the smoothness and fervor of his singing of "Onaway Awake" and a performance of "Elijah" with the Choral Society of Norristown, N. J., one of the features of which was Mr. Althouse's delivery of "If With All Your Hearts." In addition to these Mr. Althouse has appeared with most of the big Eastern choral organizations and in many concerts, besides filling an important church position in New York.

Carolyn Willard, the Chicago pianist, gave a recital in Berlin on March 16.

EDMOND CLEMENT DEPARTS

Noted French Tenor Will Return to the United States Next Fall

Edmond Clément, the celebrated French tenor, left New York on April 4, on board the *Savoie*. Mr. Clément, when seen on the eve of his departure by a *MUSICAL AMERICA* representative, expressed himself as delighted with the splendid reception he had met with everywhere and with the marked attention bestowed upon his concerts in the United States.

Mr. Clément goes to his villa in Beaulieu, on the Riviera, where he will take a thorough rest for two months. In May he will sing a number of performances at the Opéra Comique in Paris, and during July and August a number of performances at the Casino in Deauville. In October Mr. Clément will sing by special request of the King of Denmark at the Royal Opera in Copenhagen.

During his spare time Mr. Clément will tour in his automobile through France, Switzerland and Italy and will find time to indulge in the sports to which he is especially devoted—boxing, walking, fencing, swimming, boating and aeroplaning. Mr. Clément will return to this country in November.

Alexander Heinemann Goes West

Alexander Heinemann, the celebrated German *lieder* singer, leaves New York this week for an extended tour which will include the Pacific Coast. He will give recitals in the following cities: Williamsport, Pa.; Meadville, Pa.; Watertown, N. Y.; Baltimore, Md.; Elizabeth, N. J.; Grand Junction, Col.; Salt Lake City, Utah; Ogden, Utah; Provo, Utah; Oakland, Cal.; San Francisco, Los Angeles, Riverside, Sacramento, San Diego and Santa Barbara, Cal.

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FRANCES ROSE, *Soprano of the Berlin Royal Opera, later at the Metropolitan.
MARGARET WATZENAUER, Mezzo-Soprano of the Royal Opera, Munich.
FRANCIS MACLENNAN, of the Berlin Royal Opera, Dramatic Tenor.

TRUZY SHATTUCK, *CAVALIERE MARIO SAMMARCO, the famous Italian Baritone of the Chicago Opera Company.
ADAMO DIBUR, the famous Basso of the Metropolitan Opera.
FLORENCE WICKHAM, Mezzo-Soprano, Covent Garden, London, now at the Metropolitan.
HANS TÄNZLER, *First Dramatic Tenor Carlsruhe and Munich Royal Operas.
FRAZ EGENIEFF, Baritone of the Berlin Royal Opera.

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IN CHICAGO'S BUSY CONCERT FIELD**Harold Bauer's Benefit Recital a Brilliant Event—Successful Appearance for Mme. Olitzka—Madrigal Club Delivers Program of Uncommon Interest**Bureau of Musical America,
No. 624 South Michigan Avenue,
Chicago, April 1, 1912.

THE recital of Harold Bauer for the scholarship fund of the Amateur Musical Club at the Studebaker Theater last Monday afternoon proved to be one of the most brilliant musical events in the history of the organization, not only by reason of the quality and size of the audience, but by the beauty and brilliancy of the piano playing of Mr. Bauer.

A delightful diversion in the concert line was given Tuesday afternoon by the appearance of the distinguished operatic contralto, Mme. Rosa Olitzka, who appeared as soloist at the twenty-first Aeolian recital in Music Hall. She sang Gluck's "Che faro senza Euridice" from "Orfeo"; Schumann's "Die Lotosblume," Grieg's "Ich liebe dich" and Nevin's "One Spring Morning."

Sybil Sammis MacDermid, soprano, returned from the East last Saturday, having given successful recitals in Canton and Potsdam, N. Y. On Monday she was the leading light in a benefit concert for Alexander MacFayden, the composer, in Milwaukee. Mme. MacDermid was the first singer in this country to advance the MacFayden songs when the composer was her accompanist on a concert tour several seasons ago. She is a true American who believes in the songs of her countrymen and every one of her programs has native song writers prominently in evidence.

The second concert of the Chicago Madrigal Club in Music Hall Thursday evening attracted a fine audience and the organization, under the skilled direction of D. A. Clippenger, gave one of the smoothest and most satisfactory concerts of its history. This organization has made a careful and devoted study of the madrigal, and its ensemble work shows fine effects in balance and shading. The members are excellent exponents of a capella singing. A delightful selection was Daniel Prothero's "Twilight" and "Alone on the Mountain," by David Stephen, and the "Rondo de Nuit," by August Chapuis, were other fine examples of vocal finish and beautiful tone. The feature of the evening was the prize madrigal by Will C. MacFarlane, on the lines, "In the Pride of May." The composer did not follow old madrigal forms, but launched in the new idiom of Debussy giving sympathetic atmosphere to the text. It had a certain fascinating quaintness and a tripping lilt that were altogether charming.

The versatility of Mrs. Carl Pretorius, a musician of local fame, was evidenced in her dances before a crowded house in Orchestra Hall last week. The Chopin E Minor Waltz and the Dance of Anitra from "Peer Gynt" were her best offerings. The "Danse Sacrée" of Debussy also had much merit; but the attempt to visualize the emotions in Beethoven's "Marche Funèbre" was not impressive. Members of the Thomas Orchestra, under the skilled direction of Chev. N. B. Emanuel, gave a fine musical program and furnished sympathetic accompaniments.

Violet Bourne, the "wonder-child" pianist, gave her second recital last Thursday, playing Chopin's Ballade in G Minor, Berceuse, Mazurka and Valse; the "Hexentanz," by MacDowell; Levalier's "Le Papillon"; Debussy's "Arabesque," a minuet by Paderewski, and Rhapsodie No. 2, by Liszt. A. Cyril Graham, dean of the harmony and theory department of the Columbia School of Music, has accepted a similar position in the Summer school at the California State University in Berkeley.

The Chicago String Quartet gave the last concert of its series last Saturday morning in the foyer of Orchestra Hall. They played Brahms's Clarinet Quintet, Op. 115, with the assistance of Joseph Scheuers; Beethoven's String Quartet, Op. 18; and a most agreeable selection from a gifted local composer, Adolph Brune's String Quartet, Op. 26. The concerts this season have drawn improved patronage and the programs have been superior in quality and interest.

Two talented young women attracted a large and friendly audience last Tuesday evening at the Music Hall. They were

Marie Bergerson, pianist, and Mable Woodsworth, violinist. The evening opened with Beethoven's Sonata, Op. 10, No. 3, played by Miss Bergerson with fine rhythmic sense and sureness of technic. She subsequently gave three "Silhouettes" of her own writing; Debussy's Dance in E Major and Liszt's "Mephisto" Waltz. She excelled in the lighter pieces. Miss Woodsworth played the Bruch Concerto in G Minor with a poise and seriousness of purpose that impressed most favorably. She played in another group Beethoven's Romanze in F Major, Kreisler's "Caprice Viennois" and Liszt's "Mephisto" Waltz. The final feature was Bernhard's Suite for Violin and Piano.

The Hawkeye Fellowship Club was entertained with a program presented by Iowans on Tuesday evening at the recital rooms of the Columbia School of Music. The pianists were Gertrude H. Murdough, of Tama, and Helen B. Lawrence, of Bell Plaine; Lillian Price, of Council Bluffs, was soprano soloist, and Leroy D. Shields, accompanist, of Bell Plaine. Ludwig Becker, formerly concert-meister of the Thomas Orchestra, gave artistic weight to the performance with Vieuxtemps's "Fantasie Apassionata," Kreisler's "Valse Liebesfreude" and four short numbers.

CHARLES E. NIXON.

PEOPLE'S SYMPHONY SEASON**Final Chamber Music Concert Given by Flonzaley Quartet**

The Flonzaley Quartet, composed of Adolfo Betti, Alfred Pochon, Ugo Ara and Ivan d'Archambeau, appeared as the attraction in the final chamber concert of the season given by the People's Symphony Club at Cooper Union, New York, on March 28, with Sylvia Franck, soprano, as assisting artist. The audience crowded the auditorium.

The contrasting schools of old and modern music were strikingly exemplified in the two quartets played by the Flonzaleys, the Mozart D Minor and the Ravel Quartet. Both works were given a musicianly performance by the ensemble, the Mozart composition being interpreted with warmth of feeling and sure command of the resources of the four instruments. Not less interesting were the characteristic "Interludium in modo antico" and the Scherzo in F Major by Glazounow, which were presented with that rhythmic perfection which is typical of this splendid organization.

As a part of the chronological study of the aria, conducted by F. X. Arens, the musical director of the People's Symphony Club, Miss Franck, formerly of the Carlsruhe Opera, sang "One fine day," from "Madama Butterfly," and "Elsa's Dream," from "Lohengrin," gaining hearty applause for her artistic delivery of both numbers. As an introduction to the solos Mr. Arens added interesting explanatory details.

Sammarco's Seventh Season at Covent Garden

Mario Sammarco will sing for his sixth consecutive Spring and his seventh actual season at Covent Garden again this year. He will sing *Rafaele* in "The Jewels of the Madonna" when that work is produced for the first time in London this season, as well as his familiar rôles. It is not yet settled whether or not Signor Sammarco will return to America next season, as he is wanted urgently at La Scala for the production there of "The Jewels," and has also received a most tempting offer from Russia, where he is very popular. He speaks and sings in the Russian language, among his other accomplishments. He has been engaged also early in October for a concert at Albert Hall, London.

The music of the ancient Greeks was founded upon the tetrachord—a musical interval which we now call a perfect fourth, as from G to C. The intervals of the third and sixth, upon which all modern music is largely based, were not regarded with favor. The tones within the interval of the tetrachord were extremely variable and included quarter tones as well as half and whole tones.—*Etude*.

**MARIE CASLOVA**

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"We have had Patti, Neillson and Storchio in Traviata, and now we have one as great as any—Regina Vicarino."—*El Diario*.

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STRANSKY IN ST. LOUIS

New York Philharmonic Orchestra
Plays to Small Audience

St. Louis, March 28.—Josef Stransky and the Philharmonic Orchestra of New York came to the Odeon for one concert last Monday evening, and, with the assistance of Jan Kubelik, gave a concert not soon to be forgotten. It was too bad that only a medium-sized audience heard it. Too bad that St. Louisans cannot realize the necessity of supporting such things.

The concert opened with Weber's Overture "Euryanthe," which was directed with extreme precision, grace and spirit. Kubelik chose as his first number Mendelssohn's Concerto in E Minor. He has been heard here twice before this season in recital and his playing with the orchestra was again distinctive, clear-cut and refined. Next came a group by the orchestra, consisting of Grieg's "Elegiac Melody" for strings alone and the Strauss tone-poem "Feuersnot." The first was played with exquisite delicacy but the last number, with its wonderful climax and thrilling passage with the brasses, completely brought down the house and Stransky was forced to repeat it. Then came the familiar Saint-Saëns "Introduction and Rondo Capriccioso," followed by Sarasate's "Romanza Andalousa," as an encore, with Ludwig Schwab at the piano. The concert closed with the Tschai-kowsky Symphony, No. 4, in F Minor, which was given a most satisfactory rendition.

On March 21 the Morning Choral Club presented one of the most unusual concerts ever given here. All of the members were gowned in quaint, old-fashioned costumes and all the numbers were old songs. Several solos were especially well sung and the program with its odd names was distinctly amusing. The last number sung was "Auld Lang Syne," with the audience joining in. Such songs as "Silver Threads Among the Gold" and "Old Kentucky Home" were sung.

The annual Lenten Recitals on Saturdays by Ernest R. Kroeger ended this morning when he presented a most interesting program containing numbers by Mendelssohn, Schumann, Chopin, Raff and Liszt. It consisted most entirely of the lighter piano works of these composers.

H. W. C.

Vienna Success for San Francisco
Musician

SAN FRANCISCO, March 28.—The local friends of W. Ernest Corris, a former San Francisco musician and pupil of Wallace Sabin, are interested in his recent success in Vienna. He was asked to write the music to the play given at the annual festival of the Romushausen Club of that city, and the first American to be honored by such invitation. The performance was a triumph for Mr. Corris and he has been invited to write the music to next year's festival. Mr. Corris also took part as piano soloist at the Liszt Anniversary Concert of the Heitzing Chorverein in Vienna.

R. S.

"Tales of Hoffmann" for Metropolitan
Next Season

An indication that French opera is to occupy a more important place in the Metropolitan Opera House repertoire another season is contained in the announcement that Offenbach's "Les Contes d'Hoffmann" is to be sung there next season, with the chief female rôles taken by Frieda Hempel, Geraldine Farrar and Lucrezia Bori, and with Toscanini conducting.

ATLANTA'S ORCHESTRA
AGAIN ON FIRM BASISMortimer Wilson Selected as Conductor,
and Many Subscriptions Secured—
Local Chorus Concert of Interest

ATLANTA, March 30.—The Philharmonic Orchestra, reorganized under the conductorship of Mortimer Wilson, the composer, who recently came to Atlanta, has outlined serious and important work for the coming year.

The orchestra will be managed by a committee of four, composed of Mrs. John Marshall Slaton, Mr. Arrawood, George W. Wilkins and Mr. Rogers, which will have charge of the raising of funds for the permanent establishment of the Philharmonic Orchestra. Mrs. Slaton, the first vice-president of the Atlanta Musical Association, has subscribed \$1,000 for its maintenance and other liberal subscriptions have been made.

The Philharmonic Orchestra will give twenty open air concerts in the Summer, beginning in May, and lasting into October; ten Winter concerts of popular music and ten symphony concerts.

That Mortimer Wilson will infuse some of his individuality and originality into his work in Atlanta is fully expected. He is a thorough musician and a promising composer. At present he is working on a charming symphony.

The Symphony Orchestra, under the conductorship of W. Whitney Hubner, will give a series of public concerts at the Auditorium in connection with the Sunday afternoon organ concerts given regularly under the auspices of the Atlanta Music Festival Association this Spring.

Tuesday evening the big Auditorium was well filled for the initial chorus concert given by a local chorus of 300 picked voices, under the management of the Atlanta Music Festival Association.

The several months' practice showed in the work of the chorus, especially the rendition of Sullivan's "Lost Chord." The organ was presided over by Charles A. Seldon, Jr., while Eda Bartholomew and C. W. Dickman were at the two pianos. Florence Hinkle sang the solos and Percy J. Starnes directed the chorus. One of the most popular numbers was the violin selections by George Linder.

Florence Milner, a brilliant young soprano singer of this city, made her first appearance at the Governor's Mansion on Friday afternoon in a selection of sacred songs including Gounod's "Ave Maria," which was a part of the program of Mrs. Janet R. Talcott of Cleveland, O., who gave "Les Misérables." The entertainment was for the permanent preservation of the Joel Chandler Harris Home at West End.

L. B. W.

Passion Music Sung in New York

The thirty-seventh annual presentation of Passion Music at the Church of St. Mary the Virgin, New York, was given on March 24 under the direction of Raymond V. Nold. The program included Tschai-kowsky's Fifth Symphony, the Liszt setting of the 137th Psalm and Rossini's "Stabat Mater."



Mortimer Wilson

KANSAS CITY CONCERTS

Schumann-Heink Heard at Her Best—
Carl Busch's Popular Concert

KANSAS CITY, Mo., March 30.—On Friday afternoon the Willis Wood Theater was crowded by a splendid audience of music lovers who came to pay homage to the wonderful art and voice of Mme. Schumann-Heink. Never has the contralto sung more magnificently than she did then—words are inadequate to express it. She was superb in the big numbers and dainty and tender in the little things, with a versatility nothing less than astonishing. Carl Busch directed the Kansas City Symphony Orchestra and the Philharmonic Choral Society in a popular concert in Convention Hall on Sunday afternoon. Owing to the crippled car service because of twenty-five inches of snow, the attendance was not nearly so large as the excellence of the concert warranted. Mr. Busch has a fine chorus of 250 voices which is well trained.

The concert was popular in every sense. The program was Overture "Masaniello," Auber; Trio and Chorus from the "Creation"; duet and chorus, "Unfold Ye Portals," from Mendelssohn's "Hymn of Praise"; a chorus from "The Redemption"; two Spanish Dances, by Moszkowski; women's chorus from the incidental music to Bjornson's "Gauntlet," by Olson; sextet and chorus from "Lucia"; Prelude with violin solo, by Frederick Curth, from Saint-Saëns's "The Deluge," and a soprano solo, quartet and chorus from "The Deluge." The singers were Nita Abraham, soprano; Mrs. Raymond Havens, contralto; George Deane, tenor, and Franklyn Hunt, baritone, with Ray C. Lee, tenor, and E. J. Jones, basso. All of them sang well, especially Mr. Deane.

M. R. W.

CLEVER WOMEN'S QUARTET

Season of New York Organization a
Succession of Successes

The Manhattan Ladies' Quartet, consisting of Irene Cummings, first soprano; Mabel Meade Davis, second soprano; Annie Laurie McCorkle, first alto, and Anna Winkopp, second alto, which has made such an enviable success throughout this country and Europe, recently returned from an extended tour through the West. At its appearance at the Wesleyan School of Music, Delaware, O., the entire program, which consisted of songs by Hawley, Spross, Cadman, Rogers, Schubert and Hemburger, was sung unaccompanied—a feat, indeed, for a female quartet. In Chicago the quartet sang for the Art and Travel Club, arousing great enthusiasm, and was heard in St. Louis in the solo work from "King René's Daughter," by Smart, accompanied by 180 high school girls. The rest of the program was devoted to its own selections given with marked success and highly praised by the critics. The accompaniments were played by Irmengard Charlton and Teresa Finn. While in St. Louis the quartet had the opportunity of singing before an audience of more than seventeen hundred boys and girls of the Soldan High School.

The singing of the quartet of the "Spinning Song," from "The Flying Dutchman," at the benefit of the Little Mother's Aid Association at the Harris Theater, New York, on March 29, evoked great applause.

The quartet has just made a record of George B. Nevin's "Pussy in the Well" for the phonograph. This season has already been most gratifying for the organization and the bookings made for the next few months will assure the most successful season in its experience.

A FINE MUSIC HALL IN
SIGHT FOR LOS ANGELESGenerous Offer of Financial Concern
Likely to Result in Building of
Auditorium to Seat 5,000 Persons

LOS ANGELES, March 24.—An unusual offer made to Los Angeles by a large financial corporation will eventually result in giving the city a beautiful art center which will include a great convention and music hall.

Two years ago the State authorities ordered sold the site of the Normal School, at Fifth and Grand streets, setting \$500,000 as a minimum price. Recently land was bought for the new location of the school. Various plans for city beautification, among them Charles Mulford Robinson's, had included this site as a central part of the park system. But owing to the \$30,000,000 the city is putting into bringing water from the mountains, 200 miles away, and the \$10,000,000 it will take to prepare the harbor for the traffic coming via the Panama canal, the municipality was in no shape to put \$500,000 into a new park purchase, even for such necessities as a central music hall, a public library and an art museum.

Then came the Los Angeles Investment Company, with an offer to advance the money to the city and buy in the property, turning it to the city at cost figure, the city repaying the company as it is able; the company, meanwhile, selling bonds by popular subscription and the city paying the interest on the bonds. This proposition has aroused favorable expressions from various civic bodies and clubs directed toward the city council. The Mayor and council are on record as favoring the immediate purchase of the property and the erection of buildings which shall be a credit to the city.

Recently L. E. Behymer and others appeared before the council in favor of the plan. Mr. Behymer is the leading musical impresario of the West and best knows the need of the city in that direction.

The plans published show a magnificent hall capable of seating 5,000 persons and provided with a large organ. Arrangements will be made so that the hall can be reduced to two thousand capacity if desired. Also, there will be small halls and plenty of committee rooms, so that the building will be one of the best convention halls in the country.

This site is within one block of the Auditorium, managed by Mr. Behymer. The Auditorium's capacity is 2,800, ample for the ordinary concert, but overcrowded on the appearance of artists like Calvé, Padewski, Kubelik and Schumann-Heink.

W. F. G.

Kubelik with Philharmonic in Syracuse

SYRACUSE, N. Y., March 23.—The most important musical event of the season took place last evening when the Morning Musicale presented the New York Philharmonic Orchestra with Stransky, conductor, and Kubelik soloist. The audience of three thousand listened with rapt attention and was most spontaneous in its enthusiastic applause. Kubelik played the Mendelssohn Concerto and Saint-Saëns's Rondo Capriccioso. He was recalled many times and responded to one encore. The "New World" Symphony by Dvorak and Liszt's symphonic poem, "Tasso," also received hearty applause.

Iliff Garrison, of the faculty of the College of Fine Arts, gave a piano recital Tuesday evening, in which he did excellent work.

L. V. K.

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BOSTON OPERA SEASON IN REVIEW

Seventy-two Subscription and Six Special Performances in the Eighteen Weeks—A Year of Progress—French Opera Contributes Most Important Additions to Répertoire—Mme. Maeterlinck's Visit and Weingartner's "Tristan" Interesting Features

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 2, 1912.

IT is felt on all sides that the third season of the Boston Opera Company, which closed March 30, has been not only the most notable in its history, but at once a great step in advance over former seasons, and artistic assurance for the future. The season, eighteen weeks in length, opened on November 27 with Saint-Saëns's "Samson et Dalila," produced for the first time as an opera in this city, with Zenatello and Maria Gay in the title rôles. In this performance Edward Lankow disclosed his remarkably sonorous voice for the first time here, and Mme. Dolores Galli, the "première danseuse" whom Mr. Russell engaged from La Scala, Milan, made her initial Boston appearance.

There were the seventy-two subscription performances, and in addition six special performances. The first of these was the performance under Mr. Weingartner, February 2, of "Hänsel und Gretel," followed by an act of "Coppelia," the ballet of Delibes, which has been mounted very successfully this season. Mme. Calvé appeared at two special performances as *Carmen*, March 2 and March 13. She also made her first regular appearance here at the Saturday matinée, February 24. Mr. Caruso as well as Zenatello and Carmen Melis sang in "The Girl of the Golden West," March 5, and on Tuesday evening, March 25, a special production of acts from various operas and an act from the ballet, "Coppelia," was given for the entertainment of members of the Boston City Club.

The list of operas is interesting to compare with the list of the season previous. There has been much more emphasis upon the French répertoire during the past Winter. There has been no American opera in English this season, and Mr. Russell's subscribers have not taken him to task for that. In the season of 1910 seventeen Italian operas, six French operas, one German opera, one Russian opera, and two American operas were given—perhaps we should say, one act from a Russian opera, Rachmaninoff's "Miser Knight." This season the number of Italian operas has been reduced to fourteen, and the French répertoire raised to ten. The German opera of last season was "Hänsel und Gretel," with the Metropolitan scenery. This year "Hänsel und Gretel" was given with new scenery, and Wagner's "Tristan und Isolde" added to the repertory and performed under the baton of Mr. Weingartner. The list of operas and the number of their performances follows:

Italian Opera.	
"Aida".....	6
"Barber of Seville".....	1
"Madama Butterfly".....	3
"Cavalleria Rusticana".....	2
"Girl of the Golden West".....	4
"Germania".....	3
"Lucia di Lammermoor".....	3
"Otello".....	2
"I Pagliacci".....	4
"Rigoletto".....	4
"Il Trovatore".....	1
"La Traviata".....	2
"Tosca".....	5
Total.....	40
French Opera.	
"Carmen".....	7
"L'Enfant Prodigue".....	2
"Faust".....	7
"La Habanera".....	2
"Manon".....	2
"Mignon".....	2
"Pelléas et Mélisande".....	5
"Samson et Dalila".....	6
"Thais".....	8
"Werther".....	2
German Opera.	
"Hänsel und Gretel".....	4
"Tristan und Isolde".....	4
Performances Outside Boston	

Performances have been given outside of Boston: Three in New Haven, two in Portland, two in Springfield, one in Hartford, one in Haverhill, and on the evening of the 27th, "I Pagliacci" at Sanders's Theater, Cambridge, by way of making the more reciprocal the attitude of Harvard University and the opera company.

There were seven performances, in part or complete, of Delibes's ballet, there was one performance of Debussy's music to "The Martyrdom of St. Sebastian," and Verdi's Requiem was sung at the last of the

Sunday concerts on the 24th. At these concerts various instrumentalists appeared, assisting the chorus singers, the soloists and the Boston Opera orchestra. Among the soloists were George Proctor, Felix Fox (twice), Glenn Dillard Gunn, pianists; Barbara Werner, Irma Seydel, violinists; Horace Britt, Virginia Stickney, cellists. For the concert of February 18 Felix Weingartner conducted orchestral performances of the Overture to "Tannhäuser" and the Fifth Symphony of Beethoven. Lucile Marcel and Jacques Urlus sang. During Mme. Maeterlinck's engagement two of her husband's dramas were given at the Boston Opera House. On the evening of January 25, "Monna Vanna," and January 30, "Pelléas et Mélisande," with the music of Fauré. Mme. Maeterlinck, of course, took the title parts in these two dramas, and was assisted by Messrs. René Maupré, Jean Durozat and Jean Duval, especially imported from Paris. Mr. Caplet led the orchestra.

The operas newly added to the répertoire this season were "Germania," the only Italian novelty; Saint-Saëns's "Samson," Massenet's "Thais" and "Werther," Debussy's "Pelléas et Mélisande," "Wagner's "Tristan und Isolde." The familiar operas of the older schools were made exceptionally interesting by the presence of such singers as Mme. Tétrazini, Mary Garden, Vanni Marcoux. Here is a list of singers heard for the first time in Boston: George Leblanc Maeterlinck, Zina Brozia, Margarete Matzenauer, Lucile Marcel, Elizabeth Amsden, Evelyn Scotney, Florence de Courcy, Madeleine D'Olive, Marie Martini, Vanni Marcoux, Jacques Urlus, William Hinshaw, Herman Weil, Gaston Barreau, A. Silli, Edward Lankow, Jean Riddez, Bernard Olshansky, Fernand de Potter, Alfredo Ramella. Among the guest singers were Emmy Destinn, Mary Garden, Johanna Gadschi, Emma Eames, Fely Dereyne, Louise Homer, Lillian Nordica, Alice Zepilli, Pasquale Amato, Charles Dalmorès, Dinh Gilly, Hermann Jadowker, Maurice Renaud, Leon Rothier, Jeanne Gerville-Réache, Antonio Scotti, Hector Dufranne.

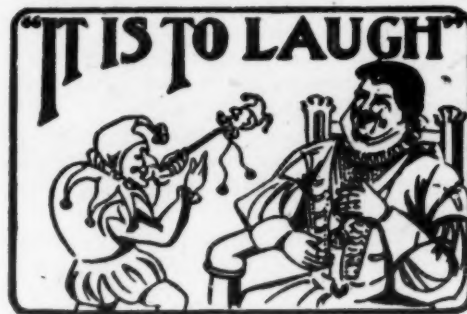
Stars of the Season

It would be pleasant to dilate upon some of the remarkable impersonations of these artists, as the *Golaud*, the *Scarpia*, the *Basilio* of Mr. Marcoux; Emmy Destinn's characters, *The Girl*, *Tosca*, etc.; the *Mélisandes* of Miss Garden, and Mme. Maeterlinck and Miss Garden's other remarkable rôles, *Carmen*, *Marguerite*, *Thais*, which are, fortunately, well known to the American public; Mme. Matzenauer's *Brangäne*; Miss Dereyne's beautiful *Mignon*; Mr. Amato's *Kurwenal*; Mr. Urlus's *Tristan*; Mme. Gerville-Réache's *Dalila*; Mr. Renaud's rare prowess; Mme. Eames as *Tosca* and *Desdemona*; Mr. Scotti's impersonations, Mr. Lankow's singing—the list would be endless. Let us recall the work of some of the regular members of the company—Messrs. Zenatello, Constantino, Clément, Lankow, Maria Gay, Bernice Fisher, Jeska Swartz, Carmen Melis, Elizabeth Amsden, Evelyn Scotney. Mr. Zenatello has added much to his repertory and to his high reputation as a singer and a dramatic interpreter in the course of the season. He has sung admirably before this, but never so brilliantly and warmly and excellently as in the past months, and never before had he showed so much individuality in interpretation. He has sung thirty-one times. His new rôles were *Samson*, *Johnson*, *Alfredo*, *Loewe*, and there were besides *Rhadames*, *Otello*, *Canio*, *Don José*, *Faust*, *Pinkerton*. Mme. Gay succeeds in lending exceptional vividness to the parts which she undertakes. She has sung as *Dalila*, *Amneris*, *Carmen*, *Santuzza*, *The Queen*, in "Pelléas," *Maddalena*, *Charlotte*, *Lia* ("L'Enfant Prodigue"), *Azucena*, *Pilar* ("La Habanera"). Mr. Clément, by virtue of his finished style and his thoughtful art, has placed himself more firmly in the esteem of this public than ever before. He has sung this year as *Don José*, *Nicias*, *Faust*, *Wilhelm Meister*, *Des Grieux*, *Werther*, *Rodolfo*. We shall miss Mr. Constantino, if he stays away too long. He sang eleven times as *Edgardo*, *Alma-viva*, *Rodolfo*, *Mario*, the *Duke of Mantua*, *Rhadames*. Mmes. Fisher and Swartz have become more valuable members of the company each season, so that when they are now announced in new parts it is a foregone conclusion that these parts will

be taken well and interestingly. Miss Amsden has a voice of superb quality and much dramatic possibility, and she is effective on the stage. Miss Scotney's voice is one of unusual range and quality, although it needs careful training and further development. Of Mr. Lankow, Philip Hale remarked: "There are few voices like his; I know of no bass to be compared with him in this country, for the voice is a true bass of liberal compass, rich, expressive, sonorous. Here is a real bass, not a bass of baritone quality." Ramon Blanchart gave vigorous impersonations of such characters as *Valentine*, *Amonasro*, *Count di Luna*. Mr. Polese, the skillful and intelligent baritone, appeared in thirteen different rôles with much success.

Work of the Conductors

The casts have been full of interest, and practically never the same on any two subscription nights. The répertoire was much more variegated than formerly. There was a new opera, well done, or there was an old opera, given with great singers that could not be willingly ignored. The production of "Pelléas," the visit of Mr. Weingartner, and the performances of "Tristan" were bright particular features



"That prima donna must love music thoroughly."

"Oh, I don't know," replied the manager. "She doesn't seem to get a bit of pleasure out of hearing anybody else sing well."—*Washington Star*.

"Has Polly got her music lesson mixed up with her gymnasium hour?"

"Of course not. Why do you ask?" "I thought from the way she was playing she might have thoughtlessly taken the piano for a punching bag."—*Baltimore American*.

"I don't believe that story about Nero fiddling while Rome burned."

"Why?" "Any true musician would have known better than to try to hold an audience while the fire department was turning out."—*Washington Star*.

At dinner in a small town in Scotland it was found that every one had contributed to the evening's entertainment but a certain Dr. McDonald.

"Come, come, Dr. McDonald," said the chairman, "we cannot let you escape." The doctor protested that he could not sing.

"My voice is altogether unmusical and resembles the sound caused by the act of rubbing bricks along the panels of a door."

The company attributed this to the doctor's modesty. Good singers, he was reminded, always need a lot of pressing. "Very well," said the doctor, "if you can stand it I will sing."

Long before he had finished his audience was uneasy. There was a painful silence as the doctor sat down, broken at length by the voice of a candid Scot at the end of the table.

"Man," he exclaimed, "your singin's no up to much, but your veracity's just awful. You're right about that brick."—*Tit-Bits*.

From an announcement unto the music editor: "The ballet this season is said to contain one of the handsomest groups of dancers ever trained for the opera, who with their beautiful faces are able to execute the dances in the different operas in superb style."—*Exchange*.

Oldest of Musical Festivals

The Eisteddfod of the Welsh is possibly the oldest existing form of the musical festival, says a writer in *The Etude*. When we remember that the Minnesingers of Germany date from the twelfth century and the Troubadours of France date from the eleventh century, one is forced to look with no little veneration upon the Eisteddfods which were held in the seventh century when the greater portion of Europe was evolving from a kind of semi-barbaric state. The word means "a sitting of wise men." Only the most proficient bards were allowed to participate. The leading bard was installed in a magnificent chair, decorated with a silver and gold chain, and wore on his chest the badge of office. The preparations for the Eisteddfodau (as the

of the Winter. Mr. Weingartner conducted performances of "Tristan," "Faust," "Tosca," "Aida," "Hänsel und Gretel." Mr. Caplet took the lion's share of the labors of the season. Mr. Moranzoni conducted unevenly, but as a whole in a manner to convince more than ever of his unusual talent. Mr. Conti, who has done so much to develop the orchestra of the Boston Opera House, has also conducted zealously, and Mr. Goodrich conducted performances of "Hänsel und Gretel," "Mignon," "Coppelia."

For the coming season of 1912-13 Mr. Russell announces these singers as already re-engaged: Mmes. Emmy Destinn, Mary Garden, Lucille Marcel, Carmen Melis, Evelyn Scotney, Luisa Tétrazini, Maria Classens, Florence DeCourcy, Maria Gay, Louise Homer, Jeska Swartz; MM. Luigi Cilla, Fernand DePotter, Rafaelo Diaz, Giuseppe Gaudenzi, Ernesto Giaccone, Alfredo Ramella, Paul Saldaigne, Jacques Urlus, Giovanni Zenatello, Pasquale Amato, Ramon Blanchart, Rodolfo Fornari, Giovanni Polese, Attilio Pulcini, Jean Riddez, Antonio Scotti, Edward Lankow, Vanni Marcoux, José Mardones, Bernardo Olshansky, Luigi Tavecchia.

OLIN DOWNES.

Gibbs—I sang a song at the banquet last night and everybody shouted: "Fine!"

Dibbs—Did anyone mention how much the fine should have been?—*Boston Transcript*.

Mrs. Burton Harrison, America's most aristocratic novelist, was discussing at dinner American French.

"Our French is remarkable," she said. "Some of us will go to a French play and laugh boisterously at the subtlest and most idiomatic jokes, yet when it comes to ordering dishes from a simple French menu we are all at sea."

Mrs. Burton Harrison smiled. "A multi-millionaire in a fashionable restaurant," she said, "pointed to a line on the menu and said to the waiter:

"I'll have some of that, please." "I am sorry, sir," the waiter answered, "but the band is playing that."—*Philadelphia Bulletin*.

Mrs. Towns—So Hiram Sharp's girl Effie has become a music teacher?

Hepsibah—Yes, we call her Eff Sharp.—*Boston Transcript*.

"I always was unlucky," he said, with a weary sigh.

"What's the matter now, old man?" his friend asked.

"I've spent over \$500 on havin' my boy taught to play the fiddle, and now his hair's all comin' out."—*Chicago Record-Herald*.

"Does your cousin sing well?" "I've never heard her." "What! never heard her sing?" "Oh, no—sing well."—*Boston Transcript*.

"Jones's wife seems to be quite a musician."

"Yes, she is a fine pianist."

"How does she keep in practice when she is away from home?"

"She carries a large muff."

"What for?"

"Just to keep her hand in."—*Youngstown Telegram*.

Lina Abarbanell, the light opera prima donna, tells of an amusing little incident that occurred in a Western town during her travels. She says:

"I strolled into a public library unaware of my surroundings and everything except my prearranged plan to get a book on the art of acting. Just as I was about to enter an inner room I was interrupted by an attendant, who, tapping me on the shoulder and pointing to a most bedraggled-looking tramp cur that had followed me into the edifice, said coolly: 'Dogs are not admitted.'"

"That's not my dog," I replied.

"But he followed you," said the old man.

"Well, so did you," I retorted. Whereupon the attendant growled, the dog whined and then they both went out."—*New York Telegraph*.

intricate Welsh language calls its festivals in the plural) were very elaborate. In fact, the festivals were not considered legal unless they had been announced a year and a day in advance. Eisteddfodau are now held by people of Welsh blood in many different parts of the world.

A recent song recital in Washington, D. C., by Thomas Evans Green proved entertaining, with the entire program in English. There were songs of the Indians, the Irish, Scotch, negro, Japanese; children's songs and American ballads. Mr. Green was particularly at home in the humorous selections, especially the Irish ones. His accompanist was Harry W. Howard, whose song of "Boy Blue" was so enthusiastically received that it had to be repeated.

Busoni Fantasia Has First American Performance in Chicago

CHICAGO, March 29.—Ferruccio Busoni's "Fantasia Contrapuntistica," as adapted for orchestra by Frederick Stock, had its first American performance this afternoon. The Theodore Thomas Orchestra played it splendidly. When the work was first performed in Germany, August 21, 1911, its authorship was accredited jointly to Bach, Busoni, Stock, Wilhelm Middelschulte and Bernhard Ziehn. Mr. Middelschulte, who made the organ transcription, assisted at the organ to-day. Busoni wrote the fantasy on the last and uncompleted figure from Bach's "Kunst der Fuge."

An Anomaly of Applause

[From London Musical Opinion]

Another anomaly arises out of the applause following an orchestral or symphonic work. In a long program which includes a novelty we observe that the conductor takes all the credit, not only for the direction of the familiar works, but for that of the novelty. The composer, truly, is not there; but that hardly constitutes a sound reason for the conductor's piratical act. A more fitting procedure, if applause is to be tolerated at all, would be the retirement during its prolongation of the conductor from the rostrum or his endorsement of the audience's opinion by the self-same means. But is there any artistic need at all for applause, bearing in mind, of course, that no consideration of any economic condition can be allowed to interfere with the discussion of artistic conduct?

FLATTE—"I thought I'd practise on my cornet last evening but to save me I couldn't get the right pitch on it."

BRATTE—"Couldn't you get the window open?"

FLATTE—"What's the window got to do with it?"

BRATTE—"Well, the right pitch would have been through that."—*Tit-Bits.*

ANN ARBOR'S ELABORATE PLANS FOR MAY FESTIVAL

Nineteenth Annual Event Will Present Noted Soloists and Organizations in Sumptuous Programs

ANN ARBOR, MICH., April 3.—The Nineteenth Annual May Festival, which will be given in this city for four days beginning on May 15, will be even more elaborate in the programs presented and in the noted singers and organizations participating than the splendid festivals heretofore given.

The festival is given under the direction of the University Musical Society. Among the soloists are Mme. Alma Gluck, of the Metropolitan Opera Company; Florence Hinkle, soprano; Mme. Frieda Langendorff, contralto; Mme. Nevada Van Der Veer, contralto; Reed Miller, tenor; Ellison Van Hoose, tenor, Chicago Grand Opera Company; Herbert Witherspoon, basso, Metropolitan Opera Company; Marion Green, baritone, and Llewellyn Renwick, organist. Among the organizations are Frederick Stock's Theodore Thomas Orchestra and the Choral Union, under the direction of Albert A. Stanley.

The first day will present a miscellaneous concert, in which the principal work will be the performance of Tchaikowsky's E Minor Symphony. A sumptuous production of Sir Edgar Elgar's "The Dream of Gerontius" will be given on the second day by the Choral Union, assisted by various soloists, and on the third day a program made up of selections by Beethoven, Weber, Brahms and Liszt will be played by the Thomas Orchestra, with Miss Hinkle as soloist. A "popular" program has been arranged for the Friday concert, and on Saturday afternoon Mr. Renwick will give a complimentary organ recital. A performance of "Samson et Dalila," with the Thomas Orchestra, the Choral Union, Ellison Van Hoose, Mme. Langendorff, Marion Green and Herbert Witherspoon, will close the festival.

MONTREAL SOPRANO TO MAKE TOUR WITH RUSSIAN SYMPHONY



Vera Curtis, Prima Donna Soprano of the Montreal Opera

Vera Curtis, who will appear as soloist with the Russian Symphony Orchestra on its fourth annual Spring tour this season, was the prima donna soprano of the Montreal Opera Company during its season just closed, and scored an emphatic success in all of her rôles. Miss Curtis has also won distinction as a concert and church singer. She has a dramatic soprano voice of sweetness and range, and a pleasing feature of her singing is her clear and distinct enunciation.

Henry Russell Announces Boston Opera Plans Before Sailing

BOSTON, April 2.—Director Henry Russell, of the Boston Opera Company, is to confer to-morrow with Mr. Gatti-Casazza, of the Metropolitan, as to singers to be engaged for both companies for next season, and will sail Thursday for Europe in his annual search for singers. It was announced to-day that two Wolf-Ferrari operas, "The Secret of Suzanne" and "The Jewels of the Madonna," as well as Charpentier's "Louise," will be added to the Boston Opera repertoire next Winter. Mozart's "Don Giovanni" will be revived, under direction of Weingartner, and productions may also be made of Wagner's "Walküre," Offenbach's "Tales of Hoffmann," Massenet's "Don Quichotte," Nicolai's "Merry Wives of Windsor" and Flotow's "Martha." Wallace Goldrich will not conduct next year. The duties of conductor will be performed by Messrs. Caplet, Moranzoni and Weingartner. Charles Urban, of Vienna, will succeed Mr. Menotti as stage director.

Mary Garden's Concert Tour

Mary Garden's Spring concert tour opens at Montreal, Can., April 9. Other cities where the celebrated prima donna will appear are Pittsburgh, Pa.; Syracuse, N. Y.; with the New York Mozart Society; at Richmond, Va.; Spartanburg, S. C.; Norfolk, Va., and Paterson, N. J. The assisting artists of the Mary Garden Concert Company are J. Louis Shenk, baritone; Herbert Sachs-Hirsch, pianist, and André Benoist, accompanist.

New Liedersinger to Make Début

Hans Merx, the German *lieder* singer, will make his New York appearance next Wednesday at Rumford Hall, in Forty-first street. He will be accompanied by J. Adam Hugo, whose work in the study and interpretation of *lieder* is notable. Merx is better known abroad, especially in England and Ireland, than in America. He comes to New York with high recommendations artistically, however.

Lagen's Brother Successful Politician

Marc Lagen, the manager, received a telegram Wednesday announcing that his brother Cyrille had been elected city auditor of Dubuque, Ia., by a plurality of 600.

After several years of study abroad, Jean Taylor, of Tennessee, is visiting Atlanta. She will return in the Fall to Europe and will make her début as a professional concert violinist in Vienna in the Winter.

BERLIN PRAISE FOR AMERICAN VIOLINIST

Louis Persinger Reveals Fine Technique and Musicianship in Recital—Other Concerts of Moment

BERLIN, March 17.—Professor Henri Marteau, the violinist, and August Spanuth, pianist, gave a chamber music evening of French compositions in Choralion Hall on a recent Sunday. The assisting artists were Hans Bassermann, Sicco Amar and Carlo de Guaita. The program comprised a trio by Theodore Dubois, a sonata for piano and violin, a modern zeuhl, and Saint-Saëns's Piano Quintet in A Minor.

J. Courtland Cooper, formerly of Chicago, who has been a resident of Berlin for the last two and a half years, has been making decided progress in circles generally closed to the vocal teacher. In consequence of the appreciation of his work by his faithful pupil, Count Rudolph Bassowitz, private secretary to the Imperial Chancellor, Mr. Cooper has become conspicuous in this set, with the result that one princess and five countesses have engaged his services as vocal teacher.

The Stern Conservatory of Music gives another of its interesting public pupils' matinées on Sunday afternoon. The concert will, as usual, be devoted to the solo violin, piano and vocal numbers to the accompaniment of the conservatory orchestra, conducted by Sam Franko.

The eighth symphony concert of the Royal Orchestra was devoted to Bruckner's uncompleted Ninth Symphony in D Minor, the symphonic variations, "Istar," of Vincent d'Indy, and Beethoven's C Minor Symphony, which was loudly acclaimed after each movement, thanks to the incomparable performance by Richard Strauss.

Louis Persinger, the really talented young American violinist, who has made a career in the short time of two years, was heard in recital in Blüthner Hall on Wednesday of last week. The artist was assisted by the Blüthner Orchestra under Jacques Thibaud, the violinist. Persinger's technique and beautiful, clear tone, his musical taste and serious musicianship have been reported in previous issues of this paper. In the Beethoven D Minor Concerto, and especially in the F Major Concerto of Lalo, these traits were displayed in all their accustomed excellence. In the rondo of the former composition I should have preferred a somewhat broader outline, a more energetic display of initiative. But Persinger is so conscientious an artist that he would rather go to the opposite extreme than to draw upon himself the accusation of striving for effect. And this compels our respect, even where we might prefer another interpretation. That he is possessed of an abundance of temperament was shown by his rendition of the Lalo symphony, the last movement of which he presented in brilliant style. The first number, which we had not heard, consisted of Mozart's E Flat Major Concerto. Jacques Thibaud, whom we have so often admired as a violin virtuoso, proved himself a conductor of no mean accomplishments. He controlled his men with absolute composure and accompanied the soloist with precision and adaptability.

O. P. JACOB.

Claquers Who Laugh and Claquers Who Weep

[From the London Chronicle]

The claque has never flourished in English theaters, but is a powerful institution in France, where a "chef de claque" enjoys a recognized status and makes a comfortable income. It is a mistake to suppose that the only duty of claquers is to applaud. A well organized claque includes some members who have cultivated the art of infectious laughter. These "chatouilleurs" attend the lighter forms of drama and laugh so heartily and naturally that their neighbors join in, and leave the house convinced that the play must be funny. Then there are the "pleureuses," who are paid to shake with sobs at the right moment during melodramas.

Frederick Hahn, the distinguished violinist and founder of the Hahn Quartet of Philadelphia, announces a violin recital at Witherspoon Hall April 12. Mr. Hahn will play a varied program and will have the assistance of eminent artists.

Will A. Watkins, the Dallas organist, who was recently made a member of the American Guild of Organists, is formulating plans for the organization of an association of organists in that city to become affiliated with the national body.

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THE WILCOX & WHITE COMPANY

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Ferne Rogers, a young singer of Meriden, Conn., made her debut in a London production of "The Missing Maid" recently and met with much success.

Olga Marcan, the young Milwaukee pianist, made her first appearance since her return from four years of study in Europe at a recital in the Athenaeum, in that city, on March 20.

Josephine Dell-Lampe, soprano soloist, and J. Bodewalt Lampe, organist, of New York, have been re-engaged for the ensuing year at First Church of Christ Scientist, New Rochelle.

Amy Luella McDowell, the Columbus pianist, was heard in a recital in that city on April 4 in which she played in her usually efficient manner selections from Beethoven, Massenet, Godard, Tchaikowski, Merkel, MacDowell, Liszt and others.

The second of the monthly musicales being given in Providence by the Misses King took place on March 17, the artists being Charlotte E. Broughton, pianist, of Boston; E. Blanche Vedder, contralto; Loyal Phillips Shawe, baritone, and Frederick Very, accompanist.

Laura Coombs, soprano, of New York, presented the final artist recital of the season before the members of the St. Cecilia Society in Grand Rapids on March 21. She has a voice of good quality and was at her best in a group of French songs. She was accompanied by Mrs. W. S. Rawe.

Stainer's "Crucifixion" was given a good performance in Jersey City on April 2 at the Bergen Baptist Church by Juliette Selleck, soprano; Mrs. Marshall Pease, alto; Charles Harrison, tenor; Charles Gallagher, bass, with Mrs. Bula Blauvelt at the organ.

Owing to his increased duties at the Yale School of Music, Prof. David Stanley Smith has resigned his position as organist at the Center Church in New Haven, and will be succeeded on May 1 by Pauline Voorhees, now organist of the United Church in that city.

The great demand for the services of Annie Louise David, the harpist, is shown by the fact that she has already been engaged for an appearance in Newark, N. J., for November 21 next. It is also remarkable that this will make her twentieth appearance in that city within two years.

The third chamber concert of the Cincinnati College String Quartet was given on March 26 with Frederick J. Hoffmann, pianist, assisting. This quartet is composed of Johannes Miersch, first violin; Ernest La Prade, second violin; Walter Werner, viola, and Ignatz Argiewicz, violoncello.

The Providence Chopin Club, Mrs. C. L. Harris, president, gave its last musicale of the season on March 28, presenting a program of much merit. Mrs. Minnie H. Vaughan sang a group of songs, which included the late Eben A. Kelly's "Slumber Song," which was written especially for and dedicated to her.

Foster String Quartet, composed of Albert A. Foster, director of the violin department at Wellesley College, first violin; Hugo A. Kenyon, second violin; William Gray, viola, and Leonard Smith, violoncello, made its initial bow as a musical organization in Providence on March 25, presenting

a program of high character and an ensemble that was pleasing throughout.

Hans Letz, concertmaster of the Theodore Thomas Orchestra, Chicago, was featured in a miscellaneous program at the Deutscher Club musicale, Milwaukee, on March 22. Bruno Steindel, 'cellist, and Frederick Carberry, tenor, both of Milwaukee, also appeared. The accompaniments were by Mrs. Catherine A. Livell and Mrs. Elizabeth Tucker.

Efrem Zimbalist, the Russian violinist, was the visiting artist at the 328th recital of the Sacramento, Cal., Saturday Club on March 18. At the club's previous recital a pleasing program was participated in by Robert Lloyd, Edna Farley, Lena Frazee, Mrs. Egbert Brown, Luella Martin, Mrs. William Murrell, Florence Linthicum and Zuelettia Geery.

Harry Curtis, who has won much fame as a life saver on the beach at Coney Island, made his debut as a singer in Laura Sedgwick Collins' New York recital on March 26. Curtis has rescued 164 persons in nine years, but after his recital said he liked singing better, and hoped he could stay at it. He made a pleasing impression at the recital.

A piano-duo recital was given in Philadelphia on March 28 by Mildred Stevens Moore and John W. Pommer, Jr., in which they had the assistance of Adelaide Dickinson, soprano, and Arthur Lockhart Seymour, baritone. Duos of Rheinberger, Arensky, Saint-Saëns and Del Valle de Paz were played and a number of songs artistically sung.

So pleasing was Cecil Fanning's first recital in Brookhaven, Miss., that he was re-engaged for a second recital, which he gave on March 11, and again won a large measure of success. His appearances were under the auspices of the music department of Whitmore College of that city, which also presented Maud Powell, the violinist, in a recital in January.

Clementine de Vere, soprano, and Avery Belvor, baritone, were the artists at a musicale given at the New York studio of Francesco Paolo Finocchiaro on March 27. A group of English songs and arias from "Thais" and "The Marriage of Figaro" were sung by Mme. de Vere, and selections in French and English were delivered by Mr. Belvor. The accompanist was Romualdo Sapio.

A large audience greeted the pupils of Mrs. A. C. Shepardson-Nauack and Mme. Avis Bliven-Charbonnel in the last of a series of the concerts of ensemble music in Providence on March 25. Gordon Coab, a six-year-old violinist, was particularly interesting, and Barton Congdon, a young piano pupil of Mme. Charbonnel, is entitled to much praise for his splendid playing.

The music department of the Omaha Woman's Club, Edith L. Wagoner, leader, met on March 28 and listened to an interesting talk on "Kindergarten Music" by Laura Goetz. The program which followed was arranged by Ruth Ganson and was participated in by Will McCune, Florence Peterson, a talented pupil of August Borglum; Florence Lancaster, soprano, Lileon Challis and Mrs. J. H. Hull.

Alfred Borroff, the Chicago basso, gave his annual recital in that city on March 24. His English group contained many inter-

esting old-time songs, with numbers by Bantock, Henry Hadley, Sidney Homer and Arthur Dunham, the Chicago composer. Particularly interesting was a group of Hungarian folk songs. Charles Lurvey was an able accompanist.

Rose Blumenthal, the young Chicago singer, gave a song recital under the auspices of the Atlanta Musical Association in that city on March 20. Her easy tone production and distinct enunciation were charming. She sang "Maman, Dites-Moi," by Weckerlin; "Vous Dansez, Marquise," by Lamaie; the waltz song from "La Bohème," an air from "Tosca," and a group of English songs and German love songs.

A concert will be given at Delmonico's, New York, on the afternoon of April 14 for the benefit of the Arthur Home for Blind Babies. A number of well-known artists will participate, among them Paul Moreno, tenor; Edwin Grasse, violinist; Henry Gaines Hawn, dramatic reader; Bertha Klemen, pianist; Mildred Potter, contralto; Joseph Heindl, 'cellist; Jennie Hall Buckhout, soprano, and Siegfried Philip, baritone.

An interesting program was presented by the Tonkünstler Society in Brooklyn on April 2. A sonata for violin and piano, a string quartet, a string octet and songs for soprano were delivered by Henry Schradieck, Alex Rihm, Louis and Henry Mollenhauer, Carl H. Tollefsen, Henry Schroeder, Mrs. Theresa Rihm, David H. Schmidt, Jr., Gustav O. Hornberger, August Schmidt, Henry Schroeder and Celeste D. Heckscher.

Lillian Sherwood-Newkirk, the New York dramatic soprano and teacher, sang with great success at the closing concert of the season's series at Columbia University recently. Among her numbers were arias from "Samson et Dalila" and Handel's "Theodora," which were received with evidence of warm appreciation. Sixteen pupils from the Newkirk studios have already secured fine choir positions for the coming year.

The ninth "Composer Recital" at the Denison Conservatory of Music, Granville, O., was held on March 20, and presented a program made up of the works of Mendelssohn. The Symphony No. 3, in A Minor, Prelude and Fugue in E Minor and Organ Sonata No. 3 in A, were performed in an able manner by Miss Farrar, Miss Benedict and Mr. Wood. The third faculty recital at the school introduced Miss Benedict and John Mayes Fiske, baritone, in a delightful program.

The San Francisco Cecilia Choral Club, under Percy A. R. Dow, presented the following program at its thirty-fourth concert recently: "Morning," "Erl King's Daughter," Gade; "Morning," Gilcrest; "Springtime," Taylor; "My Love Dwelt in a Northern Land"; "Cherubin Song," Tchaikowsky; "The Waterlily," Gade; "Bridal of Hardanger," Kjerulf; "The Sea Hath Its Pearls," Pinsuti, and "Fair Ellen," Max Bruch; Cantata for soprano, baritone and chorus. Ella Atkinson and Clarence Oliver were the soloists.

A students recital of unusual interest was given at the Peabody Conservatory, Baltimore, on March 20, by students under Ernest Hutcheson, Adelin Fermin and J. C. van Hulsteyn. The participants in piano were Ruth Williamson, Agnes Wirt Hall, Florence Henderson, Madeline Heyder, Elizabeth Pattillo, Virginia Amble and Leila Brown. Violin selections were played by Max Rosenstein and Harry Sokolove, Sara E. Crommer, soprano, sang Puccini's "Si Mi Chiamons Mimi," from "La Bohème," and Bossi's "O Piccola Maria."

The piano recital of Marie Estelle Belt, of Washington, D. C., in which she was assisted by her younger sister, Helen Walton Belt, violinist, last week, brought before the public of that city two youthful musicians of fine prospects. Miss Belt presented in a creditable manner Rondo, Op. 51, No. 2, Beethoven; Berceuse, Op. 13, Il-jinsky; Rondo, E Flat Major, Field; the

Larghetto and Allegro movements of the Mozart Concerto, and several Chopin numbers. The little violinist also showed exceptional musicianship in her various numbers.

A musical tea by the Providence Musical Club, Mrs. Harold J. Gross, president, was given on March 25. A delightful program was rendered charmingly by several of the members. E. Blanche Vedder sang a group of songs, which included "Mon cœur S'ouvre à ta voix" and Dr. Arne's "The Lass with the Delicate Air," showing a voice of great depth, and the duet from "Madama Butterfly."

The San Francisco Musical Club at its last meeting gave a program of Brahms music. The club's chorus, under its director, Walter A. Sabin, sang the following numbers: "Greetings," "Come Away, Death," from "Twelfth Night," "I Hear a Harp" and "Song from Ossian's Fingal." The chorus was assisted by F. Huske and R. Rocca, French horns, and Elsie Young, piano. Trio in A Minor, Op. 114, for piano, clarinet and violoncello, was played by Clara Rauhut, H. B. Randall and E. von Gizeycki. Phyllida Ashley gave the Sonata in F Minor, Op. 5.

Prof. E. L. Enna, director of the Apollo Musical Club, with 200 members in Marinette, Wis., and Menominee, Mich., the "twin cities," has organized an auxiliary choir which may become an even more important organization than the parent body. The new choir consists of sixteen of the best voices in the two cities and is known as the A Capella Choir. The main characteristics of the new club will be the singing of all music unaccompanied and in the languages in which the songs were originally written. A two weeks' concert tour in June has been arranged by Prof. Enna.

Faye R. Bumphrey, of Washington, D. C., was heard in a vocal recital in that city on March 22, at which a number of French, German and English compositions were presented. The artist acquitted herself admirably and was only prevented from responding to encores by the "no encore" request on the program. Her duet with Sydney Lloyd Wrightson, of "Vengeance at Last," from "Samson and Delilah," Saint-Saëns, made a fitting climax to the program. Miss Bumphrey was assisted by S. M. Fabian, pianist, who gave a group of Chopin numbers and the "Wedding March" and "Dance of the Elves," Mendelssohn-Liszt.

A concert was given in New Milford, Conn., March 15, at the Ingleside School, by Edna Dunham, soprano; Sara Gurovitch, 'cellist, Royal Dadmun, baritone, and Georges Vigneti, violinist. Miss Dunham made a splendid impression in Ardit's Waltz Song, Ronald's Prelude to the Cycle of Love, von Fielitz's "Es liegt ein Traum," and the "Dich Theure Halle" from "Tannhäuser." Songs by Paladilhe, Schumann, Homer, Ware and Sinding were well presented by Mr. Dadmun, while Miss Gurovitch gave pieces by Van Goens, Popper and Gluck, arousing much enthusiasm. Mr. Vigneti, a gifted violinist, played a Spanish Dance of Sarasate, and compositions by Tartini and Hubay.

A fine program, arranged by Mrs. James Moag, including "Prize" compositions, was given by the Indianapolis Ladies' Matinée Musicale in that city on March 20. The "Prize" compositions were "The Ballad of the Trees and the Master," by G. W. Chadwick, sung by Mary L. Traub, alto; "The Villa of Dreams," by Mabel W. Daniels, sung by Ida Marie Rodgers, and two trios by the same composer; "The Voice of My Beloved" and "Eastern Song," given by Mrs. Carrol Carr, Ida Marie Rodgers and Mary L. Traub, with piano and two violins as accompaniment, played by Mrs. Frank Edenharter, Marie Halleen Dawson and Ruth Elizabeth Murphy. Other participants were Mrs. Harvey B. Martin, soprano; Elizabeth Ohr, Ruby Lane and Mrs. John Kolmer, pianists; Mrs. Hugh McGibney, soprano and Mrs. Albert Lieber, violinist, who played in a group a "Reverie," a composition by Gaylord Yost, violinist and teacher of the Indianapolis Conservatory.

P E P I T O

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

Individuals

Althouse, Paul—Newark, April 7; Bridgeport, April 8; (Tour New York Symphony Orchestra), April 15 to May 18.
Banning, Mrs. Kendall—New York, April 12.
Barrère, George—Utica, N. Y., April 6 and 7.
Beddoe, Mabel—New York, April 7; Philadelphia, May 2; Oxford, O., May 17.
Bonci, Alessandro—Los Angeles, April 7, 14; San Francisco, April 16, 23; Buffalo, April 30; Paterson, N. J., May 2; Cincinnati, May 11.
Cairns, Clifford—Newark, April 7; Philadelphia, April 18.
Castle, Edith—Oswego, N. Y., April 8.
Charbonell, Mme. Avis Bliven—Winchester, Mass., April 23; Waltham, Mass., April 26.
Collier, Bessie Bell—Boston, April 19, 20.
Connell, Horatio—Winnipeg, Can., April 8, 9, 10; Kirkville, Mo., April 16, 17; Lawrence, Kan., April 19; Hutchinson, Kan., April 22, 23; Carthage, Mo., April 26; Birmingham, Ala., May 3, 4; Lafayette, Ind., May 7; Greencastle, Ind., May 8; Kalamazoo, Mich., May 16; South Bend, Ind., May 17; Galesburg, Ind., May 20; Moline, Ill., May 21; Des Moines, May 24; Fargo, June 4; Grand Forks, N. Dak., June 5, 6; Duluth, June 7, 8.
Cottlow, Augusta—New York (Plaza), May 7.
Dunham, Edna—Elizabeth, N. J., April 22.
Fanning, Cecil—Pittsburgh, April 18.
Finnegan, John—Newark, N. J., April 8.
Flint, Willard—Stoneham, Mass., April 16.
Gideon, Henry L.—Fitchburg, Mass., April 17; Boston, April 22.
Gilberté, Hallet—Chicago, April 7, 8; Columbus, O., April 9; Pittsburgh, April 12; New York, April 20.
Goold, Edith Chapman—Mt. Vernon, N. Y., April 16; Philadelphia, April 18; Lakeville, March 25; Hartsville, S. C., April 30, May 1 and 2.
Hackett, Arthur—Stoneham, Mass., April 10.
Hissem-DeMoss, Mary—Bridgeport, Conn., April 8; Wilkes-Barre, Pa., April 16; Pittsburgh, Pa., April 25; New Brunswick, N. J., May 10.
Holt, Gertrude—Ft. Plain, N. Y., April 8; Dorchester, Mass., April 22.
Hudson-Alexander, Caroline—York, April 23; Buffalo, April 25; Reading, Pa., April 30; Allentown, Pa., May 1; Geneva, May 2; Englewood, N. J., May 3; Albany, May 6; Winsted, Conn., May 8; Torrington, May 9.
Jacobs, Max—Troy, N. Y., April 10.
Kerns, Grace—Newark, April 7 and 24.
Kubelk, Jan—Milwaukee, April 7; Madison, Wis., April 8; Antigo, Wis., April 9; Appleton, Wis., April 10.
Lamont, Forrest R.—Canton, O., April 17; Orville, O., April 18.
Lankow, Edward—Smith College, Northampton, Mass., April 12.
Lund, Charlotte—Washington, D. C., April 12; Norfolk, Va., April 15; Newark, N. J., April 18; Montreal, April 20; New York, April 25 and 27; Montclair, N. J., April 30; Wayne, Pa., May 3.
Martin, Frederic—Chicago, April 7; Sedalia, Mo., April 9; Jefferson, Mo., April 10; Winona, April 12; Milwaukee, April 14; Mt. Vernon, April 16; Hartsville, S. C., April 30.
Miller, Christine—Utica, N. Y., April 8; Syracuse, April 15; Erie, Pa., April 23; Cincinnati, May 7 to 11; Evanston, Ill. (North Shore Festival), June 1; Norfolk, Conn., July 24.
Namara-Toye, Mme.—New York, April 14; Jersey City, April 23.
Nielsen, Alice—Syracuse, N. Y., April 7; Auburn, N. Y., April 8; Cornell University, Ithaca, N. Y., April 9; Smith College, Northampton, Mass., April 12.
Nordica, Mme.—Montgomery, Ala., April 8.
Parlow, Kathleen—Montreal, April 8; Ottawa, April 10; Toronto, April 12.
Pilzer, Maximilian—Carnegie Hall, New York, April 25.
Potter, Mildred—Winsted, Conn., April 19; New York, April 21; New England tour, April 22 to May 2; Paterson, N. J., May 3; Nashua, May 16, 17.
Riker, Franklin—Boston, April 9.
Rogers, Francis—Bridgeport, Conn., April 10; East Orange, N. J., April 12; Morristown, N. J., April 16; Syracuse, N. Y., April 21.
Rubner, Dagmar—Washington, April 12.
Ryder, Theodore Sturkow—Oxford, O., April 6; Chicago, April 11; Delavan, Ill., April 28; Danville, Ill., May 4; Cedar Falls, Ia., May 18.
Sachs-Hirsch, Herbert—Bridgeport, Conn., April 8; New Haven, April 9; Pittsburgh, April 12; Syracuse, N. Y., April 14; Buffalo, April 15.
Turpin, H. B.—Pittsburgh, April 18.
Strong, Edward—Tarrytown, N. Y., April 5; Lincoln, Neb., April 25; Hartsville, April 30, May 1 and 2; Easton, Pa., May 23.
Temple, Dorothy—Melrose, April 7; Winchester, Mass., April 23; Waltham, Mass., April 26; Winchester, Mass., April 30.
Van der Veer, Nevada—Indianapolis, April 15.
Van Hoose, Ellison—Spartanburg, S. C., April 24.
Wells, John Barnes—Utica, N. Y., April 8; Bridgeport, Conn., April 10; Cleveland, April 15; Portland, Me., April 22; Farmington, April 23; Livermore Falls, April 24; Dexter, Me., April 24; Bangor, April 26; New Brunswick, April 27; Bar Harbor, April 29; Ellsworth, April 30; Norway, May 1; Englewood, N. J., May 3.
Werrenrath, Reinald—Utica, N. Y., April 8; Lowell, Mass., April 16; Harrisburg, Pa., April 18; New York City, April 25.
Wilson, Gilbert—Bridgeport, Conn., April 8.

Orchestras, Quartets, Choruses, etc.

Boston Festival Orchestra—Stoneham, Mass., April 10.
Boston Opera House Orchestra—Syracuse, April 7; Auburn, April 8; Cornell University, Ithaca, April 9; Smith College, Northampton, April 12.
Cincinnati Symphony Orchestra—Cincinnati, April 7, 12, 13.
Gamble Concert Party—Battle Creek, Mich., March 6; Wellsville, N. Y., April 8; Blairsville, Pa., April 11; Bridgewater, Va., April 13; McKeesport, Pa., April 15.
Kneisel Quartet—Hotel Astor, New York, April 9.
Schubert Quartet—New York, April 4.

Move for Large Permanent Chorus in Wilkes-Barre

WILKES-BARRE, PA., March 30.—With the prospect of one or two larger musical events before the season closes, and with the Spring concerts of the Concordia and the Musical Art Society, the year will wind up with a record of average achievement. The most promising prospect that has resulted from this year as far as purely local conditions are concerned is the action taken a few days ago to make the big chorus that gave "The Messiah" a permanent body of at least 250 singers. The assurance of permanent rehearsal headquarters has helped the enterprise and its successful debut in "The Messiah" recently has convinced the thoughtful that this city has too long lacked the musical possibilities that lie in a great mixed chorus. W. E. W.

Grand Opera Chorus for Washington

WASHINGTON, D. C., April 2.—The informal recital given by de Cortez Wolfungen in his studio last Wednesday proved a delightful event. Mr. Wolfungen was assisted by Marion McFalls and a quartet of students, with whom he sang the sextet from "Lucia" in an artistic manner. Mr. Wolfungen further gave selections from "Carmen" and "Siegfried" as well as songs in French, German and English. Mr. Wolfungen has inaugurated the Washington Grand Opera Chorus, which will present "Faust" the latter part of this month with a cast of New York artists. This is something new to the city and perhaps may form the nucleus of a grand opera season in the future.

BOSTON'S MUSICAL EVENTS OF WEEK

Musical Art Club's Eighth Concert of the Season—"Evenings of Song" Enlist Services of Talented Artists—Some Famous Pupils of J. D. Buckingham—Studio Recitals of Interest

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 1, 1912.

THE EIGHTH concert of the season was given on March 28 by the Musical Art Club. The Violin Sonata, Op. 8, Grieg, was played by Frank Estes Kendrie and Leo L. Schmied; songs were delivered by Edith Castle, accompanied by Mrs. Dudley T. Fitts; 'cello solos played by Mrs. Truman E. Fassett, accompanied by Mrs. Longley; songs by Mrs. Jean T. Forbes, Mrs. Pulsifer, accompanist, and piano solos by Augusta E. Gentsch.

An evening of song was given at the home of Mrs. Marsh in Brookline, on March 29, by Herbert W. Smith, baritone, and Edith Lang, pianist. Among the numbers were the "Cycle of Life," Landon Roland, by Mr. Smith, and Beethoven selections by Miss Lang. Both are talented artists and made the evening a delightful one.

B. L. Whelpley, the organist at the Arlington Street Church, is giving a series of interesting organ recitals. The program on March 20 included: Sonata No. 5, Guil-mant; Elegie, Clausmann; Allegretto grazioso, Hollins; "River Music," Waring, and Sketch, Op. 58, No. 3, Schumann. Mr. Whelpley is a composer of note as well as an organist, his compositions being quite popular.

An organ recital was given at the First Baptist Church in Brookline on March 28 by the organist, Mrs. Florence Rich King. Mrs. King's recitals are always events of interest and are delightfully given.

The second recital by Alwin Schroeder, 'cellist, and Kurt Fischer, pianist, was given on March 26 before a large audience. Their well arranged program included numbers by Beethoven, Bach-Busoni, Locatelli, Brahms, Chopin, Dvorak, Perrin and Klingel. It is only when two artists of this calibre unite that a program of this character is possible. The numbers were all well given and many encores were demanded.

A pianoforte recital was given in Stoneham on March 25 by Josephine G. Collier, with Mrs. Florence Cooke Adams, contralto, and Malcolm Lang, pianist, assisting. The program included piano numbers by Bach-Saint-Saëns, Chopin, Liszt and Schutt, played by Miss Collier; songs by Whelpley and Saint-Saëns, by Mrs. Adams, and the Sonata in D Major, Mozart, played by Miss Collier and Mr. Lang. The entire program was highly entertaining and well given.

Manuscript Society Recital

The Manuscript Society, a branch of the American Music Society, gave a recital at the studios of John Sherwood, Cambridge, on March 27, at which Mrs. Cade sang her new "Song of the Egyptian Princess," and Bertha Remick played her Caprice for the first time. Milton Rogers, thirteen years old, a pupil of Benedict Fitzgerald in piano and composition, also entered a number entitled "Lady Button-eyes," text by Eugene Field, which was sung successfully by Mrs. Christine V. Penny, a pupil of Charles E. White. She also sang one of Fitzgerald's compositions, "Ave Maria," with equal success. Mrs. Kenny sang "At Morn," and "The Primrose," Fitzgerald, with her usual artistic ability. Mr. Fitzgerald's talent also asserted itself in his Concerto, for two pianos, played by the composer and Mr. Sherwood.

A recital was given on March 19 by the pupils of Katherine Lincoln, assisted by Miss Lincoln. The numbers were all well given, each one answering with an encore. Miss Lincoln's excellent work is well known, and her recitals are always events of interest.

J. D. Buckingham, for many years of the faculty of the New England Conservatory of Music, now teaching privately, with his studio at Steinert Hall, and his duties as director of music at Woodward Institute, Quincy, leads a busy life. His class numbers about fifty members. The chorus of 150 girls at the institute is justly noted.

Where and under whom people of note were educated is always of interest. Among Mr. Buckingham's pupils have been Dr. A. S. Vogt, conductor of the famous Mendelssohn Choir of Toronto; Alvah Glover Salmon, the noted lecturer on Russian music; Gertrude Rennyson, of the Bayreuth

performances; Margaret Rich, of the Metropolitan Opera. Boston musicians of note, who studied with Mr. Buckingham, are F. Addison Porter, of the New England Conservatory; Marie Dewing Faelten, of the Faelton Pianoforte School; William Howard, director of the Municipal concerts; John Craig Kelley; George P. Maxim, of the Faelton School, and at least a score more of successful teachers in Boston and vicinity.

Engaged as Church Soloist

Viola Van Orden, contralto, who is to sing the part of Siebel in a production of "Faust" by the Quincy Choral Society, at the Music Festival to be given in Quincy, Mass., on April 9, under the direction of Osbourne McConathy, has been engaged as soloist at the First Universalist Church, in Lynn.

Mr. McConathy, who has a splendid reputation as conductor in this part of the country, was elected one of the directors at the School Music Supervisors' National Convention recently held in St. Louis.

George J. Parker, the tenor, gave an evening of song on March 26, assisted by Mrs. Blanche L. Kinney, soprano; Jessie M. Nute, contralto; Walter H. Kidder, baritone; Myra Nickerson, violinist, and Mary E. Lease, pianist. Quartets, solos and duets were given and were warmly applauded. Mr. Parker has a clear tenor voice of good quality and a concert given under his direction is bound to be successful.

Carl Webster, 'cellist; Karl Havlicek, violinist, and Earl William Smith, at the pianola, gave a recital on March 27 before a large audience.

H. D. Parker gave an interesting lecture at Liederheim, Auburndale, Mrs. May Sleeper Ruggles, principal, entitled "Every-day Music Across the Atlantic."

A violin recital was given in aid of the Soldiers' Monument Fund by the pupils of Lillian Shattuck, in Canton, on March 25. The string orchestra included forty violins and violas and six 'cellos. The 'cellists were pupils of Laura Webster.

A delightful song recital was given at the studio of Bertha Cushing Child, on March 26, by Vivian Cooter, assisted by Ethel Littlefield, violinist, and Katherine Fowler, pianist. The following program was given:

"Souvenir de Posen," Wieniawski, Miss Littlefield; "Vissi d'arte vissi d'amore," "Tosca," Puccini; "Adieu de Manon," Massenet; "My Sweet Repose," Schubert, Miss Cooter; "Poësie de la Reine," Raff, Miss Fowler; "Nymphs and Shepherds" (Old English, 1687, 92), Purcell, "Flower Rain," Schneider; "Spring Song," Weil, "The Wisp," Spross; "Dormez Vous," Weber, Miss Cooter.

Miss Cooter has a clear soprano voice of charming freshness and sweetness, and her phrasing and enunciation were both gratifying. She was warmly received and repeated as an encore the Schneider "Flower Rain." Miss Littlefield's violin number was given with good technical ability, as was Miss Fowler's number, and both added greatly to the success of the evening. Miss Cooter is a pupil of Mrs. Child and will leave shortly for her home in Oklahoma City.

The second of a series of recitals by the advanced pupils of Anna Miller Wood, the contralto soloist and teacher, was held last Wednesday. Every fortnight "Practice Recitals" are held in Miss Wood's studio for pupils so that they may gain experience in singing before audiences, as well as an opportunity for advanced pupils to try groups of songs, which they may be planning to sing later in concert. Early in May Miss Wood's professional pupils will give a recital in Steinert Hall, and the program will include choruses by Mabel Daniels, with violin and piano accompaniments. Compositions by Arthur Foote will also be given, and in both cases the composers will conduct.

Evening of Song

An informal evening of songs, published and in manuscript form, was given at the studio of Marie L. Everett on March 28 by Mrs. Cade (Clayton Thomas). Mrs. Cade sang her "Song of the Egyptian Princess," "Under the Greenwood Tree," "Little Orphan Annie" and the cycle of six Japanese songs, entitled "Matsuris." Her entire program was warmly received. To further add to the pleasure of the evening Mrs. Jean Paul Selinger gave two of her readings in a fascinating manner; John Thomas, the humorist, gave "Mr. Dooley on the Boston Symphony Orchestra" and Mr. Goldstein, violinist, played the Bach Air on the G String and the Barcarolle by Rubinstein. A. E.

Edward Elgar is writing a new work for alto solo and chorus entitled "We Are the Music-Makers" for the next Birmingham Festival.

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"PARSIFAL" THE HARDEST TO PRODUCE

No Other Opera in Metropolitan Répertoire Gives Stage Manager So Much Trouble—Thirty Men Required to Change Scenes—"Götterdämmerung" and "Rheingold" Almost As Difficult

[From the New York Sun]

THE most difficult opera in the Metropolitan repertoire, from the point of view of the technical director and his assistants, is "Parsifal." Yet it probably would be the last one thought of by the average operagoer if he were asked what production is the hardest to mount.

His idea of a difficult operatic proposition would be "Aida" with its four acts and seven elaborate scenes. He always gets very much excited, for instance, over the third act, with its blaring trumpets, its processions, its horses and chariots, its dancers, its crowd so dense that it almost edges over the footlights and falls into the orchestra.

But "Parsifal"? No crowd, no tumult, just lofty deliberation, slow movement! Why, what is there difficult about that? The answer is right in that phrase "slow movement."

The opera does move and before the eyes of the audience too. In other productions changes of scenes are made when the curtain is down. In "Parsifal" the entire stage setting is changed four times without a fall of the curtain. Two of these changes are the most difficult that the Metropolitan mechanical staff has to accomplish.

The opening scene is a forest near Castle Monsalvat. This changes to the scene showing the interior of the Castle of the Grail. To make the substitution four immense panoramas, a technical term for a continuous piece of scenery extending from one side of the stage to the other, the ends reaching from the flies to the floor, must move across the stage; the back drop and the other side pieces must be changed, and the raised altar, the tables, benches, cups and so on must be placed. The lights do not go down for a second.

To do all this is a difficult and delicate task. The panoramas, of painted canvas, are forty-one feet high and about seventy feet long. They are parts of a continuous stretch of canvas about 200 feet long. If the outsider were permitted to explore the Metropolitan stage almost the first thing to arouse his curiosity would be what look like four huge posts at each side of the

wings. They are over forty feet high and are several feet in diameter. Ordinarily they are covered with a cloth casing.

Rolled on Barrels

These are the barrels upon which the four panoramas roll and unroll. A rope runs across the top of the painted canvas scenes that are to be changed. This rope is fed into a groove at the top of the barrel, goes around a cogwheel, thence down into the cellar, around a windlass and up at the other side to the opposite barrel, thus making a sort of endless chain. The windlass in the cellar is turned by the men. Two other men at the top of each barrel feed the ropes. Others watch sections of the canvas to prevent any hitch.

Altogether it takes more than thirty men to change these panoramas. If the canvas were allowed to sag the least bit the rope would jam in the groove and the whole thing come to a standstill. Incidentally it may be remarked that if the men were not extremely careful their fingers would go into the resistless march of the rope and would emerge in a hopelessly shattered condition.

The changing of the panoramas, however, does not settle the business. That merely takes care of the sections of scenery nearest the footlights. There are still several other side scenes, the back drop and the "practicals" to be taken care of.

This is the way it is done: As the panoramas move slowly across the stage there comes along a single section of opaque canvas. It approaches at the spectators' left, gradually shuts off more and more of the stage, finally hides the whole extent, then passes off at the right. There must not be a delay of a single second in this progress, for the change is made while the music goes uninterruptedly on with the movement of the act.

As the opaque section of canvas begins to cross, stage hands advance with it, some clearing away the setting as they go, others bringing on and placing the new practicals. The length of time that the stage is hidden from the audience is just fifty seconds. During that time the back drop, side scenes and flies are changed and the whole thing made complete. As the opaque section of canvas moves off at the right the stage hands go with it, and the thing is done. It sounds comparatively simple, but a single hitch would necessitate stopping the progress of the opera.

The curtain falls at the end of the act and the scene is then set for the exterior of Klingsor's castle. Before the curtain

rises again Kundry has gone from her dressing room down into the cellar and has been harnessed into a set of steel braces which hold her on a pedestal. At the proper time this pedestal is raised so that Kundry makes a partial ascent through a trap in the floor of the stage. There is nothing hard about this, but the time comes for another change of scene without dropping the curtain.

Made in Darkness

This time the change is made during a moment's darkness. Down goes Kundry, some one lets her out of her steel cage and she walks around to the other side of the cellar and reclines upon the bed of roses upon which she is next to appear. The canvas walls of the castle sink through the floor, drops descend and lo! a beautiful garden where a moment before was a rugged castle. Kundry on her flowery bed of ease comes through another trap and again the audience has no idea how much care and work has gone into the transformation.

At the end of the same act comes what is known as the demolition scene, when the garden gives place to a barren heap of ruins and the air is full of dead leaves falling from blasted trees. Suppose just one of the devices that produce these effects should fail to work and a single bed of smiling flowers should persist in the midst of the heap of ruins! In such a multitude of chances for trouble it is a wonder so few things do go wrong.

Last year when "Parsifal" was given on Thanksgiving Day the audience was suddenly startled by the descent into plain view of one of the bridges on which, in positively piteous embarrassment, crouched a workman madly clutching in his grimy hand a bag of dead leaves which he was to throw down during the impending demolition scene. Something had gone wrong with the counterweights governing the raising and lowering of the bridge and the stage hand had made his involuntary debut when it dropped.

The opening of the last act of "Parsifal" shows the exterior of Gurnemanz's hut, and again the scene changes to the interior of the castle of the Grail. This time the proceeding of the first act is reversed. The four panoramas unroll from the barrels at the right of the stage and cross over to the left, the stage hands following the single patch of opaque canvas as before.

When that final piece of work is successfully accomplished there is a unanimous sigh of relief behind the scenes, and the technical director and the 100 assistants who have made the progress of the opera possible consider themselves open to congratulations.

Next to "Parsifal" probably "Die Götterdämmerung" is the most difficult presentation, although "Rheingold" has a first scene and a change which give the technical director almost as much trouble. To the mechanical difficulties of "Rheingold" is added responsibility for the safety of the singers who, as the lovely Rhine maidens, must do their swimming suspended in mid-

air. The stage hands have to take a good many chances of danger themselves and they do take them with equanimity born of long experience. But waving a trio of high-priced singers aloft is a job they cordially dread.

"Gloconda" and "Aida"

Wagner was the arch enemy of the stage mechanic, but other composers occasionally approach him in making trouble. "La Gioconda" is an extremely heavy piece of work. The scene showing the House of Gold is one with many difficulties, chief of which is the adjustment of the huge ceiling.

The last act of "Aida" is another hard one, in that a double stage is necessary, one floor being about ten feet above the other. This second floor is built in sections and kept in the cellar. During the entrance these sections, which are folded on their supports, are raised through openings in the regular stage. When in position their leaves are opened out, forming a substantial floor. The supports are masked by black canvas, so that they are not visible in the living tomb where Aida and Rhadames sing their final duet.

The difficulties of such productions are greater at the Metropolitan than they would be if the house had adequate storage room accessible to the stage where large pieces of scenery could be kept. As it is everything must be made so that it can be taken apart or folded together or rolled up and carted off to one of the company's storehouses. In Europe the opera houses have plenty of room back of the stage for their scenery.

In this country provision must be made for tours to other cities. All scenery is built in sections and can be folded so that it will not be more than six feet wide. Other things must be arranged for packing in trunks, even though such a disposition of them was never contemplated in actual life. The huge crystal chandelier in "Le Donne Curiose," for instance, can be taken apart and stowed away in packing cases or trunks.

But all these things are just in the day's work. It is because in "Parsifal" the scenery takes part in the action as if it were a sort of dumb chorus that the opera is first among difficult productions.

Gaul's cantata, "The Holy City," was sung this week by the choir of the Church of the Epiphany, Govans, Md. The soloists were Pearl S. Silverwood, soprano; Mrs. C. D. Eldridge, mezzo-soprano, and Clifton D. Eldridge, tenor of the choir, and Robert E. Stielman, baritone of Old St. Paul's Church, Baltimore. Helen F. Weishampel was the violinist and Felice Iula, harpist; Mrs. Walter W. Hooper, organist and choir director, and Robert Hastings Wilson, accompanist.

Giannina Russ, formerly of the Manhattan, has been singing in St. Petersburg this Winter, her rôles there including Elizabeth in "Tannhäuser."

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